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VARIETY

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KLAW & ERLANGER'S PLAN OF ORGANIZATION.

Development of the System Under Which the "Advanced Vaudeville" Circuit will be Operated Rapidly Assuming Shape. Managers Engaged.

The plan of Klaw & Erlanger for the organization of the system under which their vaudeville circuit will be operated was outlined this week by Louis F. Werba, the Klaw & Erlanger general vaudeville representative.

The vaudeville business end of K. & E.'s theatrical enterprises will be conducted by the United States Amusement Company, the corporation formed at the time the Shubert affiliation with the "Syndicate" occurred. The general offices of the concern will occupy the fifth floor of the New York Theatre building. About seven offices are now in use, and other suites on the floor will be acquired upon the termination of existing leases until the entire floor will be devoted to the affairs of vaudeville.

Klaw & Erlanger's vaudeville map of the country will be divided into four districts, East, Middle-West, Far-West and South. Each will have a general manager to cover the territory in his district. For the present, or at the opening of the season, Charles P. Salsbury will be stationed in the Middle-West.

Alfred E. Aarons will take temporary charge of the East, but Mr. Aarons' duties when the circuit is in full swing, will be to travel over all districts, inspecting the houses, and noting the manner in which they are conducted.

The Far-West and the South will receive no immediate attention, but will have general managers appointed when theatres shall have been thrown open for K. & E. vaudeville in them.

In addition to the managers who will continue in charge of the legitimate houses converted into vaudeville, or those who have during the summer shown an aptitude for the directorship of the theatres placed in their charge, Klaw & Erlanger will require 12 more, besides 18 stage managers, and 18 orchestra leaders.

Negotintions are now under way with several seasoned vaudeville people for staff positions, and the following have already been engaged:

E. D. Price, Ed. Lester, Melville Stoltz, Louis C. Kilby, Charles A. Williams, A. Goodrich, Ward Johnson, Hugo Marks, William T. Grover, David Robinson and W. J. Rostetter.

Mr. Price will be in charge of the vaudeville theatres at Philadelphia and Pittsburg, with assistants for the active management of the houses in both cities. Mr. Kilby, until this week resident manager of Poli's, at Hartford, will have charge of the Klaw & Erlanger theatres at Springfield and Worcester, Mass., with also an assistant for each.

Mr. Goodrich was until recently the stage manager at Percy G. Williams' Alhambra. Messrs. Johnson, Marks and Rostetter are musical conductors.

The press work and advertising will be under the general direction of Mark A. Luescher, who will have for assistant, E. Lawshe, formerly dramatic critic on the Louisville "Courier Journal." The press department will be sub-divided into the territorial districts apportioned for the houses.

Hugh McNally will have charge of the press work for Boston. In all cities where more than one theatre is operated by K. & E. for vaudeville, there will be a house manager attached to each, with a supervisory manager over all.

An innovation for the systematic conduct of a vaudeville circuit is an idea of Mr. Werba's, who has planned the entire organization. An entire room will be given up to small wooden compartments, containing a box wherein will be placed all billing matter, and a large aperture for photographs of each act.

Routes and bookings will be arranged by Mr. Werba and William Morris. A secret service system of reporting on acts in and about New York will be adopted, and the identity of the reporters not revealed. They will pay admission to all theatres called at, and report direct to either Mr. Werba or Mr. Morris. A system of duplicate reports from house managers will also be made, one to be filed in the offices of the company, and the other for the Morris office.

Room 2 on the fifth floor of the New York will be the "Bureau of Information." Here all callers will be received and questions answered. A room will be set apart for the foreign and native departments, and space provided for agents.

Mr. Werba, while giving the general details of the organization scheme remarked that he had decided to give one hour each day to personal interviews with artists, agents and anyone who had a complaint or grievance. Mr. Werba said he wished to come into personal contact with vaudevillians, and while he did not care to have his time taken up with trivial matters, if an artist believed he had been unjustly treated, or had good cause for complaint, he (Mr. Werba) wanted to hear the artist's side. The hour set apart, commencing with the opening of the season, is from 12 to 1 p. m.

Mr. Aarons will have charge of all house staffs, and all reports of consequence on the circuit will be forwarded directly to the general offices in New York.

The production branch will be located on the same floor, with Jos. Hart and Herbert R. Gresham in charge.

Mr. Werba said that by next week a full list of the staff engagements could be given out.

CONTINUOUS IN BROOKLYN.

When the Shubert (formerly Park) opens in Brooklyn on Sept. 2 continuous vaudeville will be played. William T. Grover will be the overseer of the Shubert, in connection with his duties at the Grand Opera House in the same Borough, but Parker will be the man directly in charge.

The leasing of Hyde & Behman's theatre to the Eastern Burlesque Wheel has given the K. & E. side the impression that they can do business under an all-day policy at popular prices.

SHUBERTS IN LAW OVER LYRIC.

Cincinnati, August 2.

The suit of the Shuberts against the Hueck Opera House Company to enforce the carrying out of a booking contract, has led to an interesting situation here. The plan of the Hueck people is to secure the cancellation of the contract under which the Shubert-Klaw & Erlanger bookings are to play the Lyric, and play independent attractions. Arrangements are said to have already been made for considerable of this sort of time.

By this move the Lyric will come into opposition with K. & E. as well as the Shuberts, and it is figured that K. & E. will fight the Lyric to the last ditch. James Fennessy is a good fighter also, but it is the local conviction that he will ultimately be forced to put in vaudeville or burlesque at the Lyric.

The Hueck Opera House Company really controls four theatres in Cincinnati; the People's (Western Burlesque Wheel), Hueck's Opera House (Stair & Havlin), Lyceum (Stair & Havlin) and the Lyric (independent). The three first named were big money makers last season, but the Lyric showed a loss.

The Shubert suit is pending, and comes up for trial Sept. 12. Both sides will offer proof and an immediate decision is looked for. If the Hueck Co. wins, Cincinnati is closed to "Advanced Vaudeville," unless a theatre is erected.

NEW YORK OPENS AUG. 24.

Saturday night, August 24, the first "Advanced Vaudeville" bill will be presented at the New York theatre under the direction of Klaw & Erlanger.

All acts to appear have been notified. The date was at first set for August 26, but the Saturday opening later decided upon.

"FOLLIES" ON THE ROAD.

"The Follies of 1907" will take to the road after closing upon the New York Roof. The piece will be rewritten to tell more of a story, and the cast changed about.

Bickel and Watson will remain with the show, and this disturbs the heretofore placid course of Bickel, Watson and Wrothe as a trio of comedians. It is understood that Hurtig & Seamon held the men under contract, but when a "certain party" sent word to H. & S. that Bickel and Watson were wanted, Hurtig & Seamon remarked not.

Grace LaRue will also probably remain. George Lederer was under an impression he had engaged Miss LaRue for his forthcoming Chicago production, but Florenz Ziegfeld holds the contract and the girl.

"BILL" LYKENS' BENEFIT.

"Bill" Lykens is to be the subject of a benefit at Saratoga some time next week. Saratoga was chosen because the horses are running there, and Lykens figures that the presence of the track bookmakers will work to his profit. The agent has been a constant patron of the betting ring this summer and that's why the bookmakers all own automobiles. The occasion being so appropriate, Lykens may appear at his own benefit, featuring his own great ballad success, "Good-bye, Mr. Greenback."

ERLANGER MAY TAKE TRIP.

It is within the range of possibilities that A. L. Erlanger will visit Europe during the month of October. His trip will have a bearing on vaudeville, and he may be accompanied upon the sail over by Thos. Barassford, the English manager, who is expected to arrive here the same month.

A confab between the managers will probably precede their departure, and this may have something to do with the head of the "syndicate" leaving.

FOUR MORTONS STARRING.

Vaudeville will not see the Four Mortons during the coming season. They have arranged to again go over the legitimate time, and probably "Breaking Into Society" will serve the family for their second year.

Tony Hart has been engaged as a member of the cast.

NEW CASINO SHOW.

The new piece which will be presented at the Casino on August 19 will have a sort of "Passing Show" flavor to it. Sydney Rosenfeld wrote the book, and Ralph Post, Alex. Carr, Jefferson DeAngelis, Blanche Ring, Maude Raymond, Frank Doane and Melville Ellis, besides several others, will have parts.

ALICE LLOYD'S DATE POSTPONED.

London, July 26.

On unquestionable authority it is learned that Alice Lloyd and the McNaughtons will not appear on your side until March 2, 1908.

This postponement was obtained by Klaw & Erlanger, who intend to play the two acts continuously once they arrive, placing them in a musical production when they shall have ceased playing vaudeville time.

LAFAYETTE AGAIN IN DETROIT.

Detroit, Aug. 2.

The Lafayette Theatre, which played vaudeville during the latter part of last season, with bookings from the William Morris office in New York, is being remodeled, and will again give variety entertainments commencing with the season. The bills will class about with those previously played.

COLORED COMPANY COMING.

Chicago, Aug. 2.

The Pekin Theatre (colored) Stock Company, with Harrison Stewart and most of the original cast, is scheduled to soon appear in New York City. They will appear in "Captain Rufus," the piece now running at the local house.

The colored organization while in this city has received much free publicity.

RYAN IN FIST FIGHT.

Cincinnati, Aug. 1.

John J. Ryan has been indulging in fist fights lately. Lower Vine street and the Stag Cafe were the scene. Ed Anthony, manager of the Lyric, Cleveland, and supposed to be a friend of Ryan's, mixed it up with the former vaudeville "magnate." Bystanders prevented serious damage. The reason for the fracas was lost in the fight.

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Vol. VII. AUGUST 3. No. 8

Huber's Museum opens Monday.

Corinne opens at Shea's, Buffalo, Aug. 26.

Eleanor Falk has been booked for all next season by the United.

Stuart and Raymond have signed with Manchester's "Cracker-Jacks."

Daisy Harcourt will return in time to play at the Valentine, Toledo, on Sept. 2.

The "Five Golden Graces," reduced to four, will join Weber & Rush's "Dainty Duchess."

"The Eight Darlings" will arrive next Wednesday. They go with a Western Wheel show.

William Brode, one of Pastor's pianists, is spending his vacation in Sullivan county, N. Y.

Paul Tausig has been appointed the New York agent for the International Artisten Loge of Germany.

George B. Reno and company sail for Europe to-day. They open at the Wintergarten, Berlin, middle of August.

The Empire Comedy Four sail August 13, opening at Prague on August 31. They will remain six months on the other side.

"Those Four Girls" are awaiting contracts for next season from the United Offices. M. S. Bentham is taking care of the booking.

Instructions have been issued to all Klaw & Erlanger's vaudeville managers to read VARIETY each week and keep abreast of current events.

Jay Hunt, of the Howard Theatre, Boston, who is now abroad, sails for home August 16. The Howard opens August 26 with "The Rialto Rounders."

The New Lyceum, Washington, a Western Burlesque Wheel spoke, opens Monday. The Gayety, the new Eastern house in the same city, has its premier Aug. 19.

George McDermott, the present superintendent of Proctor's, Newark, will be the manager of the Proctor house at Elizabeth, when that theatre opens for vaudeville.

Edna Luby retired from the cast of "Fascinating Flora" Saturday night and joined the New York roof show Monday. Sadie Jansell took her place with the Casino piece.

Marie Nevins, one of May Ward's "Dresden Dolls," and Jos. Ray, the electrician of the act, were married last week. Miss Ward presented the couple with a set of furniture.

Mike Simons, stage manager at Hammerstein's, and Charles Grapewin, are producing a sketch which will be called "A Night in the Catskill." Seventeen people will take part.

Johnson and Wells returned from England on July 24. On July 29 (this week), they opened at the Union Square, the engagement having been arranged through M. S. Bentham.

Walter C. Kelly has scored roundly in London. The English "Music Hall" says "Mr. Kelly is the talk of the town," and favorably compares his hit there with that achieved by Rose Stahl.

Max Hurtig, formerly manager of the National, Rochester, has been appointed chief executive at the College, Dayton, O., where Hurtig & Seamon will provide variety entertainment next season.

Anna Doherty (Mrs. William A. Inman) will return to the stage in a single singing and dancing act on August 26. About the same time Mr. Inman will play, appearing in his former piece "Recognition."

Lee Ottolengui, for the past five years resident manager of the Newark theatre, Newark, will succeed W. S. Clark in the management of Waldman's in that city. Mr. Clark assumes charge of the new Gayety at Washington.

The Esmeralda Sisters are now playing at the Krestowski theatre, St. Petersburg, Russia, where they will remain until August 31. From there the girls will travel to Brussels, Antwerp, Amsterdam and Copenhagen, playing the foreign time secured through H. B. Marinelli.

Matthews and Ashley have framed up a new set of songs and parodies for their act next season. The "dope" number will be used as before except that the verses have been re-written. The talk is also new. Matthews and Ashley retain their old characters of "dope fiend" and Hebrew.

Notwithstanding the importation of English girls the merry-merry ranks of burlesque are found particularly hard to fill this season. The managers of both wheels have advertised and searched in vain for capable girls, and in many instances the usual salary has been advanced somewhat to tempt candidates.

An average business of over $2,000 is being maintained on the New York Roof. The high record has been made there by the "Follies of 1907," $2,455 being one night's receipts. The largest previous amount received by the box office was during the tenancy of Werba & Luescher in the days of "The Red Domino." $2,008 was the high figure, until the Ziegfeld show raised it.

Louis F. Werba has been presented with a genuine Panama hat by Anthony N. Brady. Mr. Brady purchased it while on the Isthmus for $150. Mr. Werba is wearing the expensive piece of headgear. He has engaged a small boy to follow him about on the street, with the understanding if the hat blows off, and is crushed by a truck before the youth recovers it, the latter receives no salary.

Addison Burkhardt's new musical comedietta, "Paradise Alley," commenced rehearsal Monday. This is the first of a series of musical and comedy acts with a "girly" flavor that Burkhardt is preparing for the B. A. Rolfe Co. "Paradise Alley" will carry eleven people, with an opening and closing chorus and a little comedy plot in simulation of a musical comedy. Max Reynolds is the principal comedian, with Lew Adams and Harry Cantor in support.

Idalene Cotton (Mrs. Nick Long) had a narrow escape from serious injury the other day. While riding in Dan Hiatt's automobile with her young baby at Huntington, L. I., the machine ran into an obstruction. Mrs. Long held the baby high in the air, saving it from harm, but when the contact came, her leg was broken. It will be two months, the physicians say, before Mrs. Long can appear upon the stage. Long and Cotton are booked for next season through the Morris office.

Alan Dale, the dramatic critic, saw Harry Lauder at the Moss Empire in Birmingham, England, and in a review of the artist, printed by the "American" this week, Mr. Dale does not like Lauder at all. He says Jack Lorimer is preferable. The critic has made up his mind since leaving New York three months ago that vaudeville will require the critical attention of the daily press hereafter. He says so in the same article. Mr. Lauder is booked to play over here for Klaw & Erlanger at $2,500 weekly.

Geo. E. Murphy, Walt E. Whitman and Company, who play "Old Friends," have had an advertisement in VARIETY for some time, changing it each week with what Mr. Murphy calls "Lessons." They have contained any amount of philosophy, but Mr. Murphy has never been nearer the truth than the advertisement in this issue. We like it so well that it is here reproduced:

> "Some people are born in the world of little things, and never get out of it. Trifles, like worms, eat out their hearts, and they die, sad in the world they never knew."

There is a cab driver called "Sam" who stands in front of the Hotel Cadillac. "Sam" was on the stage for a nine-day continuous run, asking Datas questions from the orchestra when the man with the wonderful memory appeared on the New York Roof. Since then "Sam" has gone in training for the stage. A few "stag" dates have helped him to believe he could be an actor. The other day "Sam" said he had also written a sketch. "I put Pat Casey in the sketch," said "Sam," "and then I sold it for $200. I wonder if Mr. Casey has seen it yet," thoughtfully remarked "Sam," as he modestly confessed he had the best Irish brogue in the world.

While Lloyd Spencer, the monologist, now managing a Texas house, was playing the Ely Theatre at Davenport, Ia., some time since, he tried out a new line of the talk at the first show, and it failed to go as well as he expected. Upon leaving the stage, Mr. Spencer remarked to a person in the wings, "If I don't go better to-night, I'll close." Someone standing around caught the "close," and repeated it to Manager Burkell. The manager hastened to Spencer, and demanded to know why he had said that he (Burkell) intended to close him. Mr. Spencer stated the circumstances, but Burkell refused to be convinced until the individual to whom the remark of Spencer's was addressed had confirmed it. When this was done, Burkell gasped, and said: "Great Heavens! to think of an actor offering to close himself for that."

During the time of the Thaw trial Gracelyn Whitehouse, who goes with the Murray-Mack show next season, was playing a vaudeville engagement in a New England town. The manager of the theatre asked Miss Whitehouse, on account of her striking appearance, if she would consent to a newspaper story dwelling upon her acquaintance with the late Stanford White. Miss Whitehouse told the manager to go as far as he liked, and when the reporter appeared, he was filled by the young woman with imaginary reminiscences. Upon the article appearing, a female sharp-shooter on the bill was especially loud in her disapproval of anyone playing on the same program who had associated with the Stanford White crowd. It did not annoy Miss Whitehouse, but the manager wishing to justify her, asked if he should tell the facts. Miss Whitehouse had evidently been reading VARIETY, for she answered: "Oh, I don't mind her. She uses 'splash' bullets."

EASTERN IN MILWAUKEE.

Milwaukee, Aug. 2.

The rivalry in the burlesque field has reached Milwaukee. The Columbia Amusement Company (Eastern Burlesque Wheel) has come into control of the Garrick Theatre, which opened several weeks ago with stock. The deal by which the Garrick, formerly the Star, will go back to burlesque, was closed July 25, when the unexpired lease of Richard Kann, sublessee from Edwin Thanhouser, was taken over by Harry Harris, S. R. Simon and two or three others representing the Columbia people. Some trouble may arise, as it is understood that when Mr. Thanhouser gave Mr. Kann a sub-lease Mr. Kann was to make no theatrical engagements without Thanhouser's sanction.

Mr. Thanhouser is believed to have been in New York lately to engage a stock company for the Garrick as he expected to redecorate it as soon as all financial difficulties had been satisfactorily settled.

It is claimed that the Empire Circuit (Western Burlesque Wheel) had offered to spend upward of $35,000 on improvements on the Garrick, if they could secure a continued lease, shortly before the lease which the Empire held on the old Star expired. The Empire was informed the Building Department would not permit the further use of the Garrick for theatrical purposes.

BEHMAN SHOW COMPLETE.

The complete roster of the Behman Show, as arranged by Manager Jack Singer, is as follows: Pete Curley, Tommy Glenroy, The Moores, Carson Brothers, James C. Morton, Rienze A. Bresed, Ned Doudy, James Kendis, Signor Alotte, Lola Bigger, Mollie Williams, Evelyn La Tell, Della Marion, Vera Emmerett, Meta Reinze, Little Goldie, Ursula Curley, Louis Sedgwick, Belle Court, Gladys Le Moine, Fannie Williams, Agnes Enright, Jeanette Morton, Addie French, Johanna Stiller, Margaret Manly, Minnie Stewart, Ruth Reynolds, Gertrude Wilson, Susie Morrow, Vera Renard, Minnie Le Moine, Nellie Smith, Margaret Earl, Jessie Mora, Helen Williams and Capt. Fred Haley and 17 Zouaves.

Mario Armellino is musical director; Herman Levy, advance agent; Fred Heroy, electrician; John Ortis, carpenter.

PRIMROSE TAKES OUT MINSTRELS.

A few weeks only will be played by Geo. H. Primrose in vaudeville before he starts on a tour with his own minstrel troupe. This will commence on Sept. 30, at Chicago.

On Sept. 2, Mr. Primrose will appear at Hammerstein's, and continue in vaudeville until the date of his Chicago opening.

SUES "GLOBE" FOR LIBEL.

Winsor McCay, the cartoonist, now playing vaudeville in a quick sketching act, has brought a $50,000 libel suit against the New York "Globe." McCay alleges that his reputation has been damaged by the publication in that paper of a spurious article connecting his name with a brawl at the race track with one "Spike" Sullivan, a prize fighter. Raymond Reubenstein is counsel for Mr. McCay.

B. Obermayer, the agent, returns on August 6.

WESTERN SHOWS STARTED.

While the regular season does not open until August 19, this week saw the actual beginning of burlesque activities on the Western Wheel. Several companies left the city to do their breaking in work in provincial towns, taking time regularly played by "turkey" organizations.

"The Ideals" left New York Wednesday and opened in Altoona, Pa., the following day. "The Rollicking Girls" opened in Uniontown, Pa., yesterday.

Two other companies are due to play regular houses beginning to-night. "The Champagne Girls" are at Milwaukee, and "The Kentucky Belles" in Baltimore. Miner's "High Jinks" are due to open in Chicago next week, with "Miss New York Jr.," in the other Empire Circuit Company house.

GIRL ACTS IN BURLESQUE.

Of the crowd of girls to arrive here next week for the burlesque shows, "The Eight English Beauties" are consigned to the Al. Reeves Show. The Three Sisters Lea, acrobatic, go with Weber & Rush, and the Seven Roma Girls, jugglers, are billed to the "Morning Glories."

Most of the others have been engaged solely for chorus work.

NEW SHOW STARTS FROM CHICAGO.

Chicago, Aug. 2.

The new burlesque show which I. M. Weingarden has organized for the Columbia Amusement Company, will start from Chicago after all. Mr. Weingarden has been advised by the firm to proceed with the details originally planned by him instead of starting in New York and then jumping to Columbus to open.

The same people engaged several weeks ago will go with the show. They are Nat Fields, Harry Harvey, Leo Kendal, Carrie Seitz and about eighteen girls. Sam Scribner is expected here in a week or ten days and will witness a few rehearsals.

A CHEAP SHOWMAN.

Chicago, Aug. 2.

No one around here ever heard of Waterloo, Wis., until last week when out of the depth of the woods, C. Failinger, who runs the general store in the town, and is a "showman" on the grounds that he shows merchandise to men, wrote the following letter to Frank M. Barnes.

Mr. Barnes' answer is also appended, and after dictating the missive the agent stuck a pin through the tiny spot on the map of Wisconsin which indicates where Waterloo used to be :

—

C. FAILINGER,
Dealer in
General Merchandise.
Waterloo, Wis., July 26.

F. M. Barnes, Chicago, Ill.

Dear Sir:—I would like to get some attractions costing about $10 or $12. Can you help us out?

Yours truly,
(Signed) C. FAILINGER.

—

Chicago, July 27.

Mr. C. Failinger, Waterloo, Wis.

Dear Sir:—Yours received and contents noted carefully. The ELEVEN NELSON FAMILY are open for your time and will be pleased to play the date, but Mr. Nelson informs me that he cannot accept less than $15.00 for Waterloo.

Yours very truly,
(Signed) F. M. BARNES.

Upon Libbey Blondell's return, she will appear in a "Johnny" act, importing four English boys, who will come over with her for the purpose.

GRIEVES MANAGER "MERRY MAKERS."

Buffalo, August 2.

John Grieves, who is at present running stock at the Lafayette in this city, will manage the "Merry Makers" (Western Burlesque Wheel) next season.

Mr. Grieves claims he has done better business at the Lafayette, with his stock company of 42 people, than the house did in the regular season.

WATSON'S NEW SHOW.

William B. Watson, the manager, has commenced rehearsals for a new show he will place on the Western Wheel. It will be called "The Oriental Cozy Corner Girls," and will fill in the week left open by the addition of Wilkes-Barre. The Western house in that city will also be managed by Mr. Watson.

ADAMS STREET NOW OLYMPIC.

At a meeting of the Columbia Amusement Company board of directors at its New York headquarters Monday morning, it was voted to change the name of Hyde & Behman's Adams Street theatre to the Olympic.

The house opens September 2 under the newly announced regime of burlesque. Phil Sheridan's "City Sports" will be the opening attraction.

THEATRE ON CHURCH SITE.

Cincinnati, Aug. 2.

What appears to be a plan to secure a site for a vaudeville theatre took shape last week, when the congregation of the Vine Street Congregational Church met to consider an offer from a theatrical manager to purchase the church property. A resolution was passed authorizing the trustees to proceed with the sale on condition that the selling price should not be less than $75,000.

That was the amount which Trustee H. W. Bacus, announced had been offered. The congregation wanted a larger sum. The lot has a 75-foot frontage on Vine street and is 90 feet deep.

RUSSIAN REVOLUTIONIST HERE.

Maria Ossipona Mieler, a Russian prima donna, who was at one time arrested at St. Petersburg for singing the Russian Revolutionary hymn at a meeting of Revolutionists, is over here waiting for time.

PRINCIPAL AND TITLE ALIKE.

Samuel H. Wallach & Co., the vaudeville producing firm, will presently put out a new act under the title "Vogel, the Boy Detective, and His Shadow, Nearly." Henry Vogel is a baritone singer of some note, and a midget will be employed as his "shadow." The act, which will be played in "one," is the work of Byron Onley, co-author of "Brewster's Millions."

BIG ACT DELAYED.

The big act employing 300 people to be produced by Klaw & Erlanger next season has had its opening date adjourned until January.

Another piece now under way will carry 100 people and be shown some time in September.

BERT PIERSON DIES.

After an illness of four days caused by pneumonia, Bert Pierson, last season with "The Washington Society Girls," died last Monday (July 29), at his home in this city.

THOS. J. FARRON, JR., DEAD.

Thos. J. Farron, Jr., died at the residence of his parents in Buffalo, N. Y., Sunday, July 28, from heart failure. The deceased was born in Liverpool, England, in 1880, while his father who, at that time was of the celebrated team of Baker and Farron, playing the provinces in "Chris and Lena." After touring England the family moved to Buffalo, which has been their home since. "Young Joe," as he was familiarly known, first entered the profession, associating himself with Gus Fay, the team being known as Farron and Fay, joining the Fitz and Webster "Breezy Time" company, after which they doubled with a quartet known as the "Olympic Comedy Four."

The following season he filled his father's place in the "Chris and Lena" Company, Mr. Farron, Sr., entering into commercial business. For the past five seasons Farron and Fay were with Irwin's "Majestics." Mr. Farron was a promising young and faithful artist and a writer of some very popular songs and lyrics.

He leaves a young widow, nee Kitty Watson, of the Watson Sisters.

The funeral was held at the residence of his parents, the services being conducted by the local Lodge of Eagles and interment at Forrest Lawn Cemetery.

A MANAGER IN TIME.

If New Rochelle remains on the map, M. S. Bentham may become a vaudeville manager. There is a theatre in the town, which is used by Mr. Bentham over the hot spell as a summer resort.

Julius Cann has some agreement with the house, and when that ceases to exist, Bentham holds an option on the lease.

Mr. Bentham says he will take the theatre to manage, but then, Mr. Bentham said he knew the way to New Rochelle by the road, and after engaging an automobile to take up a party of friends from New York, he had the chauffeur drive to every town and village between here and Albany, but could not find his own town for six hours.

OH! GIRLS, DELMAR'S MARRIED.

Jules Delmar, of the United Booking Offices, celebrated his fifth wedding anniversary at his summer home, New Canaan, Conn., last Saturday. Even those who weren't invited to the dinner party in the evening knew that some celebration was in progress, when Delmar drove up Broadway to the Grand Central Depot in the afternoon.

Mr. Delmar occupied a small corner of the cab, from which projected on all sides the materials of the dinner and gifts of all sizes and shapes for the Delmar youngster.

WILLIAMS EXPECTED TO-DAY.

Percy G. Williams is expected to return home to-day. At the United Offices it was said this week that nothing was known there whether a list of foreign bookings made by Mr. Williams while abroad would be given out upon his arrival.

LEO CARRILLO'S CARTOON OF THE WEEK



NOT THE WILLIS WOOD.

Kansas City, Aug. 2.

Since the list of theatres Klaw & Erlanger will open during September was printed in VARIETY last Saturday, there has been a change of plan for this town.

"Advanced Vaudeville" will be played in the Sam S. Shubert theatre here, not the Willis Wood. The Sam S. Shubert is a much handsomer house. The new theatre building by the Orpheum Circuit was probably the cause of the shift after reflection. The Willis Wood will hold the legitimate attractions booked by K. & E.

LAYING OUT 19 BILLS.

Bills for nineteen houses which are expected to open on the Klaw & Erlanger circuit by September 2 have nearly all been laid out, said William Morris this week.

After sixty-four weeks of almost continuous work in the West, Parks and Zeno are resting until September, when they will appear in a new dancing act.

ALBEE REPUDIATES REPORT.

The article in VARIETY last week which recited that a report "emanating from the United Booking Offices" to the effect that a change had been made in the contract form issued by the William Morris office, and which was denied by Mr. Morris, also by Louis F. Werba, is taken exception to by E. F. Albee by reason of the quoted words.

Mr. Albee says that he neither caused nor authorized any such report, and as he is the responsible head of the United Booking Offices, does not care to have that impression broadcast.

LEE HARRISON IN ACT.

Lee Harrison, the monologist, will appear in a Klaw & Erlanger production on August 26. It has been written by John J. McNally and called "Rehearsal at Ten."

Four men and ten girls will take part. Mr. Harrison will probably give his monologue in "one" during the piece. H. R. Gresham is staging it. John Ford is in charge of the dancing numbers.

SOME VAUDEVILLE IN ST. LOUIS.

St. Louis, August 2.

Announcement is made by Manager Fishell of the Garrick here that Klaw & Erlanger vaudeville will be given in that house during the coming year in the intervals left by independent booking already signed up.

The house was booked ahead with independent attractions by the Shuberts, before their coalition with K. & E. These dates stand, but all time not contracted for in this way will be given over to "Advanced Vaudeville." The Garrick opens Sept. 1.

The vaudeville situation is somewhat muddled here through the American, now building, holding a franchise from the William Morris office.

The Tyroleans, at Electric Park, Baltimore, disband after to-night. Mr. and Mrs. Daniel Graus will open a concert hall at Oshkosh, Wis. The other members return to New York, where a new act will be prepared and produced.

CLOSED; MAY GO TO LAW.

The Stellings, an English team of jugglers, threaten to appeal to the courts for a week's salary due them, they claim, from the Keith management. The Stellings came over here about the first of July with a new act. They were booked this week at the Union Square. Stelling declares he expressly stipulated with J. F. Nash in the United Booking Offices that his act was to work two shows a day only, his wife being too ill to play more.

The artist then avers that he was ordered to play three times, but refused. The act went on at the Monday matinee, and was afterward closed. Stelling says he was refused any part of his salary, although his contract carried no cancellation clause.

The New York correspondent of "Das Programm," the German paper, was told by someone that Max Millian had a troupe of trained frogs ready to show in vaudeville, and the young man printed it in a recent issue.

MEYERHOFF SUES ARTIST.

Papers have been served in an action brought against Stanley, of Murphy, Stanley and Murphy (The Emerald Trio), by Hans Meyerhoff, who alleges that the artist uttered libelous statements against him. The plaintiff asks for $10,000 damages.

The Emerald Trio was complainant against Meyerhoff in a case brought before License Commissioner John N. Bogart recently. The artists demanded the return of transportation, and the matter was settled by the payment of the amount. It was shortly after this, Meyerhoff declares in his moving papers, that Stanley injured him by making false statements concerning him to fellow artists.

House, Grossman & Vorhaus appear for Meyerhoff, while the defense is in the hands of the Actors' Legal Aid Society.

ACT PLAYS AS AGREED.

The Avon Comedy Four are playing at Morrison's, Rockaway, this week, as per the contract held by them to do so. At one time the Quartet was on the verge of playing Keith's, Philadelphia.

Hugo Morris, who has charge of the bookings for beach theatres, called the attention of R. C. Mudge, president of the White Rats, to the case. Mr. Mudge wired the act and received a message in return from Joe Smith, the manager of the Four, saying the Rockaway Beach agreement would be lived up to.

CELIA GALLEY WILL SUE.

House, Grossman & Vorhaus, as counsel for Celia Galley, declares that the foreign artiste will start an action to recover from Klaw & Erlanger the amount of $5,250 which she claims is due her under contracts with that firm. Miss Galley held contracts calling for 20 weeks' work but only worked five.

Thomas Q. Seabrooke and Louise Allen Collier have been considering a partnership to play vaudeville with a new sketch.



NAT WENTWORTH.

When Mr. Wentworth assumed the assistant management of the Mission Theatre, San Francisco, he rounded out a career of marked versatility. Mr. Wentworth holds the record run as balladist at the Mission. His success on the Pacific Coast has influenced him to reject several flattering offers from the other side of the Rockies.

SETTLEMENT DENIAL FROM CHICAGO.

Chicago, Aug. 2.

The report that the United people had offered Klaw & Erlanger $4,000,000 in ten annual payments if they would stay out of the vaudeville field is explicitly and most emphatically denied by the Chicago managers, who refer to it as "a brazen falsehood without any basis of truth."

An authoritative representative of the Kohl & Castle Company said: "This is not the first time announcements that we have a desire to pay Klaw & Erlanger fabulous sums for keeping off the vaudeville grass have come out. Last spring they testified to a certified check for $250,000, which our people on bended knees were supposed to be begging them to accept. All of the bombast about new theatres and international trusts has not shaken a single plum from the sturdy vaudeville tree that has been flourishing for many years.

"Our people show no disposition to pay tribute at all to the dramatic mogul. In fact, they are not proposing to pay anything. It is a long time since they were disposed to be frightened by hot air or East wind."

The Majestic Theatre officials are apparently reticent as to the outcome of the impending opposition here. Four theatres of Kohl & Castle's will be in full swing next season, while the Auditorium is scheduled to open with vaudeville in October, under the Klaw & Erlanger banner, giving Chicago five houses with high-class variety entertainment.

K. & C. SAY TWO MORE.

Chicago, Aug. 2.

A statement from the offices of Kohl & Castle gives credence to the proposed building of two new vaudeville theatres in Chicago by a company of which Chas. E. Kohl is the leading factor. Whether the demand for vaudeville in this city encouraged the project, or the invasion of Klaw & Erlanger next season actuated the desire to build, the announcement has been authorized by Mr. Kohl.

The downtown playhouse will be erected on State street between Jackson boulevard and Van Buren street, in the "loop" district. The location of the other has not yet been mentioned, but it will be on the Northwest side, in the vicinity of Milwaukee avenue. The enterprise will be operated in conjunction with the other Kohl & Castle theatres, but will not involve the interests of the firm in other respects.

McCREE SIGNS FOR STOCK.

Junie McCree has given up vaudeville next season to accept a position with the stock company at the LaSalle Theatre, Chicago. The news at first caused some comment along Broadway, in view of the fact that Mr. McCree is a vaudeville feature, but the amount of salary to be paid the comedian weekly by the theatre people, $400, explained the move.

MOZART HAS BOOM'S HOUSE.

Pittston, Pa., Aug. 2.

The Family Theatre, which was under the management of D'Esta & Boom last season, has been secured by The Pennsylvania Amusement Co., which controls the Mozart Circuit. The house will open Sept. 2.

NEWSPAPER DEFENDS THE BRITTONS.

Quite recently there appeared in VARIETY an advertisement, forwarded by Johnson and Dean, colored, from Russia. It has led to "The Freeman," an influential sheet, printed in the interest of the colored race, taking up, on behalf of The Brittons, the charge of theft made against them by Johnson and Dean.

In the issue of "The Freeman" dated July 20, an article was printed with the folowing pointed headlines:

"JOHNSON & DEAN STEAL THE BRITTONS' ACT.

German Critics Say It Is the Same Act That Joe and Sadie Britton Put On While There."

The story mentions the advertisement of Johnson and Dean in VARIETY, and goes on to say that the absent pair have taken the act put on across the pond by Sadie and Joe Britton.

While directly accusing Johnson and Dean of taking the Brittons' act in the headlines, the paper seems to qualify by the following paragraph:

> "Of course it could not be called a close imitation, as Johnson lacks the style and art that Joe Britton is crowned with."

It also defends the Brittons from the charge of theft made against them by Johnson and Dean by stating that George Primrose wore different colored suits of evening clothes on the stage over twenty years ago.

"The Freeman" blandly says that Johnson and Dean are better known and have a better act than the Brittons. This latter admission should never have passed by the copy reader under the circumstances, judging from the tone of the whole article.

"The Freeman" carries some theatrical advertising from members of the colored race on the stage. Johnson and Dean might have slighted someone by placing their advertisement in VARIETY only. Such are the present conditions among theatrical papers that the Brittons could have easily induced two theatrical papers at least, published in New York, to have taken up their battle, on similar grounds.

BOOM GIVES UP MELVILLE'S BOOKING.

Maurice Boom has given up the booking of the summer parks on the string controlled by Frank Melville, owing to the sudden illness of his partner, Harry D'Esta, of the D'Esta-Boom circuit of Family theatres in Pennsylvania. D'Esta is ill with typhoid fever and the work of getting the theatres in readiness for opening falls upon Boom's shoulders.

The Family, Chester, Pa., opens Labor Day. Improvements costing $3,000 have been made in the house, and next season it will have a new equipment of opera chairs and scenery and an orchestra of five pieces.

The Bounding Gordons, Leonie de Lausanne (wife of Col. Bordeverry), and Lavine and Leonard have been engaged through the H. B. Marinelli office in New York to open at the Folies Bergere, Paris, on August 31. Mlle. Lausanne will appear in a new act.

UNITED CUT OFF BOOKINGS.

The United Booking Offices contemplate legal action against J. W. West, manager of Avon Park, Youngstown, O., to prevent him from interfering with their booking arrangements. Avon Park was recently cut off from United bookings, on the allegation that West had withheld commissions and failed to pay salaries.

Last week, it is declared in the booking offices, West was in need of an act to fill out his show. Although he had been notified that the United offices were closed to him, he called up Keith's theatre in Cleveland, securing the team of Bailey and Fletcher, who were playing that house, on the telephone.

"You are to come over here and play for me immediately," he is said to have declared. "I have the authorization of Jules Delmar for this."

Mr. Delmar denies that he ever spoke to West about the matter. Bailey and Fletcher did not go. It is said that the United offices was forced to guarantee salaries of some artists booked for the resort.

ANOTHER FRISCO HOUSE OPENED.

San Francisco, Aug. 2.

The Colonial theatre, situated in the burned area, opened its doors last Monday as another on the circuit of the Western States Vaudeville Association. Tommy Burns, the pugilist, was the feature of the initial bill.

EDWARDS' NEW ACT.

"Rube Kids" will be the title of the new act Gus Edwards is working on. It will be presented around New York the week of Sept. 16, with Daisy Leon featured.

Miss Leon receives this distinction as a reward for services performed in leading "School Boys and Girls," the Edwards piece now playing on Hammerstein's Roof.

The music for the new piece at Weber's Music Hall will be written wholly or in part by Mr. Edwards. The show opens Sept. 23 out-of-town, playing the new Adelphi theatre, Philadelphia, the week before commencing the season at the Broadway hall, Oct. 7.

Al Levering, who was scheduled to assume the managerial reins of the Weber show, and Music Hall, has reneged on the job. Inducements offered by Charles Frohman, when that manager returned from Europe, brought Mr. Levering back into his fold, which he intended leaving to join the Weber company.

CHAS. B. MADDOCK.

Chas. B. Maddock, whose picture appears on the front page of this issue, is an example of what can be accomplished by the right man given the right chance in the vaudeville field. Mr. Maddock came from the comic opera field under Frank Perley, and entered vaudeville as business manager of Lasky, Rolfe & Co.'s "Military Octette."

When the firm of Lasky, Rolfe & Co. dissolved Mr. Rolfe, realizing his executive ability, signed him as his assistant and his many friends will be glad to know of his new position as assistant manager and general stage director of the B. A. Rolfe Co.'s attractions.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Buffalo, N. Y., July 29.

Editor VARIETY:

Replying to letter in your Artists' Forum of July 27 regarding charges of "trimming" as laid against me by one Chas. Grand, though his name is Chas. Grant:

I enclose with this letter a sworn copy of statement which this Chas. Grant has signed, I also hold a receipt in full from him for all money due him from me, and would ask that in a spirit of "fairness," which is the rock upon which VARIETY bases its policy, that you publish both this letter and the enclosed statement.

The C. G. Williams whose signature is attached as witness to statement is the manager of the Temple Theatre, Detroit. Mr. Williams is thoroughly familiar with the entire matter, has examined my books, which showed this Chas. Grant's claim for any money due him, and will agree with me in the statement that Chas. Grant received a little better treatment from me than he would have received at the hands of almost anyone else had his statements of and actions toward them been as they were toward me.

Chas. Grant, as known to me and many others, is a young man possessing a most vivid imagination and absolutely no regard for the truth in even its weakest form.

Harry Sears.

(Copy.)

Detroit, Mich., July 15, 1907.

I, Chas. Grant, having received payment in full for all claims on Harry Sears and having given him my receipt for same hereby affirm that any statement or statements I shall make at any time after this date to the contrary shall be construed as wilful libel and statement of untruth against said Harry Sears.

(Signed) CHAS. GRANT.

Witness: C. G. Williams.

State of New York,
County of Erie, ss.
City of Buffalo.

Harry Sears, being duly sworn, deposes and says that he is the Harry Sears mentioned in the above letter, and that the above is a true copy of the statement the original of which is signed in the handwriting of Chas. Grant and witnessed by C. G. Williams, and signed in his own handwriting. *Harry Sears.*

Sworn to before me this
29th day of July, 1907.
C. N. McMichael,
Commissioner of Deeds for Buffalo, N. Y.

(A reference to the letter printed last week, written by Chas. Grant, will inform Mr. Sears that Mr. Grant said he was obliged to accept a lesser amount than he claimed was due through privation, caused by Mr. Sears having continually asked for and received postponements of a legal action to recover the amount, which had been instituted by Grant against him. The above receipt in full is unique. The man who pays 100 cents on the dollar of what he owes is not in fear of "statements" after payment has been made. Some people would take a pride in having the fact known. A receipt in full when given for the full claim generally specifies the amount turned over.—Ed.)

N. Y. City, July 27.

Editor VARIETY:

In answer to Dolan and Lenharr, John and Bertha Gleason and Fred Houlihan's letters to VARIETY.

We signed a contract with Louis Pincus for ten weeks on the Western States Vaudeville Circuit. Also a verbal contract with Mr. Pincus that we would play or get paid. We were to open in St. Joseph, Mo., July 7. When the manager paid us our first week's salary we were $25 short. We showed our contract. He said he had none like ours; that the agent booked us for $25 less than our contract read.

After riding 1,500 miles from New York City to open on the circuit he said "If you want to play the circuit under our contract you can; if not, you are discharged for balance of circuit. We closed as requested. So we were obliged to come back to New York; 3,000 miles in all to play one week.

Unprofessional treatment, don't you think so?

Gorman and West.

(Mr. Pincus upon being asked for his version, said that the above statement about the amount was correct, but that it was purely an error. The house manager at St. Joseph, Mo., had asked the team to continue playing the circuit, and the difference would be forwarded, if found to be $25 more. This the act refused to do, and returned home.—Ed.)

New York, July 29.

Mr. Dave Genaro.

Dear Sir: Yours of the 24th in VARIETY noted, and I heartily thank you for the boost you have given me. I appreciate the fact that a boost from such a well-known act as Genaro and Bailey will go a long way in booming me, an unknown amateur, to the front.

Trusting you will keep up the good work, I beg to remain,

Yours sincerely,
Ray Bailey,

Of Bailey and Brown.

(Last week Mr. Genaro complained through the Forum of this woman making use of his wife's (Ray Bailey) name. For unmitigated brazenness the reply has no equal. It would not be printed were it not in proof of Mr. Genaro's statements, and to give managers an insight into the stamp of person they are harboring under a pirated name. The envelope was addressed to VARIETY, and marked inside "For Artists' Forum."—Ed.)

Sheepshead Bay, N. Y., July 30.

Editor VARIETY:

In a review of "The Goddess" playing at the Union Square this week, which appeared in a daily paper, the authorship of the piece was accredited to Harry Davenport, one of the principals.

I wrote "Diana of the Chase" some time ago for Mr. and Mrs. Sidney Drew. Mr. Davenport is a relative of Mrs. Drew. Sidney Drew bought and paid for my "Diana of the Chase," but I did not sell my name or agree that my work should be presented under Mr. Davenport's signature. As the principal points of "The Goddess" and my own sketch are markedly similar, you will catch the drift of my remarks.

Kenneth Lee.

Hopewell, N. J., July 29.

Editor VARIETY:

I wish it emphatically understood that I am not the Florence Moore of the vaudeville team of "Moore and" (I forget the other end of it, perhaps someone in "Puckerbrush" can enlighten me). I am Florence Moore, who goes with the "Bon Tons," and I do publicly thank Florence E. for changing her billing, and thus sparing me the humiliation of getting our salaries mixed.

As Dr. Munyon says, "there is hope," so cheer up, little vaudevillian. I am truly jealous of you, especially at twelve-ten, when I am sipping my chocolate and you are doing your "first one."

Florence (X. Y. Z.) Moore.

Do you want any more, Moore? I don't.

Decatur, Ind., July 30.

Editor VARIETY:

I was surprised when VARIETY said a Forepaugh-Sells man preferred it to "The Clipper." Didn't you know that the profession had given up any idea of finding anything readable in that paper years ago? Certainly it must have struck you that the best news in "The Clipper" was "Notes from the Kickapoo Medicine Show!" I am an admirer of VARIETY, but please bear in mind that such comparisons are odious. *Miller Roberts.*

New York, July 31.

Editor VARIETY:

Will you kindly mention that the Eddy Clark, billed to play at Pastor's is not myself. I should be happy and honored indeed to appear at Mr. Pastor's playhouse, and simply wish this noted to prevent a confusion of names.

Eddie Clark
(and his "Six Winning Widows").

SUN BOOKS FOR ALMOST 100.

Springfield, O., Aug. 2.

Gus Sun, manager, agent, and amusement director and exclusive booking agent for the National Vaudeville Association, said to-day that he expected before the season had become far advanced to have the bookings of over one hundred vaudeville houses of the smaller type in Pennsylvania and the Middle West in his charge. Mr. Sun has nearly that number under his change now.

At present Mr. Sun books for nine of his own houses, besides the many other chains for which he acts as agent. He was the first to inaugurate vaudeville in this section of the country and has seen it steadily grow until it reached the present proportions.

Mr. Sun is associated in his business ventures with O. G. Murray, well-known theatrical promoter of Richmond, Ind., and equal owner with Mr. Sun of the Sun-Murray houses on the circuit. As soon as the new Sun Theatre, which is now in course of erection in Springfield, O., opens, the booking offices of Mr. Sun will be located there. At the present time the general offices of Mr. Sun are in the Orphium Theatre building, from which between six and seven hundred acts receive time.

M. S. Bentham has placed Emmett Corrigan for the entire coming season with the managers of the United. Mr. Corrigan opens Aug. 26 at Shea's, Buffalo.

GILLETTI DID NOT OPEN.

Gilletti's Monkeys did not open at the Chestnut Street Opera House last Monday, and William Morris, who books that house, says he was finally notified of the cancellation two hours before the Monday matinee.

Gilletti wrote from the other side to Morris asking for time. He received a favorable reply, and upon arriving here was told he would open at Philadelphia on July 29. Last Saturday Mr. Morris received word over the telephone that Gilletti could not play the engagement, although nothing previously had been heard from the animal trainer relating to any inability to fulfill the date.

Mr. Morris at once jumped to the conclusion that Gilletti had been "tampered" with, and resting under the impression that the foreigner would play as agreed, gave no further heed.

On Monday at noon Gilletti called up to say he could not leave, due to one of the monkeys becoming too ill to appear, having been confined in a room where gas had escaped.

Gilletti was asked by Morris to go over to Philadelphia and make that announcement from the stage. This he would not do. Mr. Morris asked where he was telephoning from. "242 Spring Street," replied Mr. Gilletti. Morris, in his automobile, drove to that address, but failed to find the number. Upon returning to his office, he was informed that Gilletti had been in while he was out, confirming the cancellation.

LASKY WANTS MONEY BACK.

Leon Laski, the attorney in the Park Row building, has had placed in his possession by Jesse L. Lasky, the vaudeville producer, certain facts relative to the passing of $400 from Mr. Lasky's bank account to the assistance of one Bothwell Browne, a California female impersonator.

It all happened some time ago, and in England. Messrs. Lasky and Browne were in that country together, having travelled from New York, Mr. Lasky with the intention of placing "The Black Hussars" on the other side, and also with the secondary motive of "springing" Mr. Browne as a foreign novelty upon his return.

One show at the Hippodrome, Brighton, England, was sufficient to put a torch to the expected explosion. Mr. Browne appeared in his character of "Cleopatra." They do say he was elegantly costumed, but Mr. Browne appeared only once.

It is some time since then, and the $400 has been elusive. Mr. Lasky has at last decided to invoke legal machinery to trace it. Mr. Browne is in San Francisco now, a member of a stock company there.

ACROBAT INJURED.

Joliet, Ill., Aug. 2.

One member of the acrobatic team of Coyle and Coyle met with a serious accident at Delwood Park Theatre this week. He slipped in one of the team's two-high feats, striking on the shoulder and neck. The left shoulder was dislocated, and the acrobat sustained serious internal injuries.

Marshall and King, the "sister" act, will go to Europe after finishing the coming season with Leavitt's "Rentz-Santley" show.

THE OTHER SIDE

By Bert Levy.

A few weeks ago I was privileged to rummage among the "curios" in the private desk of a certain manager prominent in the administration of the Western Vaudeville Association.

We commenced a discussion as to alleged unfair treatment accorded artists. He pointed to a drawer, and told me to look over a few intellectual letters received from grateful artists which were treasured by the Association. This is a specimen:

"To Martin Beck, Esq.
Dear Mr. Beck:—I have applied to your office again for the Orpheum circuit, and as you do not seem inclined to give it to me, I intend to have all the excellent notices I received in the Orpheum cities photographically enlarged and place them in the lobbies of and play the ten cent houses wherever you have a theatre.
Yours, etc."

The artist who signed the above letter had played the Orpheum Circuit for two consecutive seasons. The Orpheum management did not deem it wise to play the act a third time, and notified him in a kindly way there was plenty of other territory. The result was the impertinent letter quoted. The artist has not yet succeeded in securing the ten-cent circuit. Here is another "nice" letter:

"To Mr. ———
Dear Friend:—I have worked 32 solid weeks for you, and worked hard, making good everywhere. We have been the biggest hit your rotten circuit has ever known, and last week got nine curtain calls and a speech at Des Moines. Yet you have the gall to ask us to open the show here. But we don't have to work. We've saved a bit. When we found we had to open the show, my husband went and got drunk and refused to go on. Is this the way you treat performers who have stuck to you? Yours,
———."

A certain mimic caused a good deal of merriment at the 'Frisco Orpheum on the Monday afternoon he did not—well he did not "lift 'em" off their seats—and he made the usual exit at the prompt instance, loudly denouncing the manager for the benefit of the stage hands. "Say! where in h—l is John Morrissy—I'll show him—Where is that bum manager. I'll throw my contract in his face. Where's John Morrissy?"

Mr. Morrissy was standing near and at the sound of his name stepped forward, saying, "Anybody looking for me?" The great, angry and indignant mimic simply said: "How do you do, sir. I've never had the pleasure of meeting you before!"

As an instance of the way an artist can misunderstand the motives of managers—just because they are managers—I'd like to repeat a story I heard from one very high up in the United Booking offices.

Two very fine young fellows made rather a good impression with an excellent sketch, and have been kept busy during the last few months. Recently they arrived in New York where they finished the season. They were being discussed by a group of managers, and every one agreed that the act and actors were very bright, and their recent rise in the business was the subject of much favorable comment.

The manager who was looking after the booking of the act suggested that the boys be given their route sheet for next season so they could take a vacation—in fact, it was decided to give two season's booking at once.

To the surprise of the booking manager, when he told the news to the act, his motives were entirely misunderstood, and he was accused of trying to tie the act up and prevent the opposition getting it

Many artists complain of the lack of appreciation shown by managers. Long and sad experience has taught the manager to control his feelings and to put it in the words of one of the big men: "If you give a performer an inch, he will want a yard." As an illustration a situation which occurred at Keith's, Philadelphia, will interest. The stage manager was confronted with an awkward difficulty, inasmuch as the bill contained three or four names each of which was fully entitled to headline honors. After much discussion with his superiors it was decided that the big people should be billed alike and that to avoid all possibility of causing ill feeling or jealousy a man absolutely unknown and a cheap act should be billed as headliner.

Early next morning a poor, shabby-looking artist with an imitation dress suit case stepped from a train and made his way up Chestnut street. Picture his absolute astonishment to find himself "billed" for the very first time in his life. He could not believe his eyes and even stepped up and felt the billboard to see if he was dreaming.

As he passed into the theatre he asked the doorkeeper for mail. "What name?" inquired the old man. "Headliner," answered the newly-found star.

For the first time in his vaudeville life he neglected to shake hands with the stage hands and barely noticed the orchestra or stage manager. He made straight for dressing room Number One on the stage and deposited his shabby grip and locking the door put the key in his pocket, proceeded to hand his music to the orchestra.

In the meantime several real headliners arrived and the stage manager proceeded to show Miss So and So, a prominent prima donna, into dressing room one—on the stage, for she had several quick changes to make. Finding the door locked he discovered that the "headliner" had taken possession.

Calling the new star aside the manager, good naturedly, explained the situation and asked him to quit. But the "headliner" stood on his rights and dignity, absolutely refusing to give up the star's room. "I'm the headliner," he proudly said, "and I want all that's coming to me." The stage manager appealed to him, but the haughty one was obdurate. The manager in telling me the story explained: "I was afraid to lose my head for he might have quit and left us without a headliner. I just had to keep my teeth together. As a last resource I threatened to have his stuff flung from the room and as I anticipated he threatened to quit and 'bust up the show.'"

There is no doubt that if you give the wrong sort of an artist an inch he'll take a yard. If anyone doubts the story, ask the stage manager of Keith's Philadelphia, why each dressing room now has a name instead of a number on the door.

J. C. NUGENT TAKES ISSUE.

"The Oaks,"
Canal Dover, O., July 29.

Editor VARIETY:

"The harm done by the unthinking artist" (editor's note preceding Bert Levy's article, "The Other Side," in last week's VARIETY) is a deeply diplomatic line.

To efface the harm done by the unthinking artist it will be necessary to efface the unthinking artist himself.

This, I beg to hold, is as impossible as it is undesirable.

As impossible as to separate from the honest and capable critics who are really actuated by a desire for the betterment of the vaudeville stage, the so-called critics who delight in dragging forth trifling faults which would never otherwise be noticed; who confound hypercriticism, ridicule, blackmail and ill-natured sarcasm with real criticism, and who, ungoverned by the law which restrains the equally "honest" Anarchist, hurl from the safety of their obscurity, envious obloquy at those who, whatever their faults, are without defense.

As impossible as to separate from the army of reputable managers and agents the occasional faker and thieving speculator.

As impossible as light without darkness, heat without cold. And undesirable in the case of the artist, because, in many cases, if you make of the unthinking artist a thinker, you kill the artist in him. By this I do not mean that a thinker cannot be an artist, but that many artists cannot be thinkers. Ruskin says, "Show me an artist who talks of rules and I will show you a second-rate man, and if he talk much of rules he is a third-rate man, and not an artist at all."

The true artist has a gift. He knows not why or whence, nor does he care, but as the bird sings, regardless of written rules, so the artist does his thing, with his whole heart and soul, and if his gift be real, his art unconsciously squares with all the rules of art. He is abnormal, yes. Not because his intellectual faculties are out of proportion to his gift, but because his gift is out of symmetry with his intellect. It is because of this abnormal gift that he commands an abnormal salary. It is because of his otherwise normal average that he has faults and follies in common with his fellows.

What if he does foolishly boast and brag or make himself ridiculous? That is his privilege and does not seriously affect either the thinking artist or the thinking manager. They know that if he be not a real artist the obscurity of the long grass awaits him as surely as ultimate oblivion awaits the critic who prostitutes his high mission, as the slough of disrepute awaits the "shoe-string" manager and bribe-taking agent.

In short, the foolish talk of the unthinking artist is a personal matter, and our own George Washington has said: "Personal habits, customs and costumes, eating, drinking, breathing and speech, including, presumably, the care of the teeth and nails, are not subjects of government."

It is not within the province of any organization or of any organ devoted to the upbuilding of the great institution of modern vaudeville to teach managers or artists either manners or morals. For this we have schools and churches, and as the best right of government lies in the consent of the governed, so with responsible beings, the choice of teachers should lie with those to be taught.

The principle objection to these covert shafts of ridicule against the "unthinking" artist is that they reflect on all artists. For the unthinking reader puts them all in one class, and all readers are unthinking when reading of the vaudevillian. The reader knows them as clowns, and does not want to think them otherwise.

But the initiated know better. While there is always the occasional "ham" who makes himself ridiculous, the very great majority go in and out of the alley stage door quietly. They are hard working, conscientious people who seldom meet the manager, and not infrequently do not meet each other during a whole week's engagement. As a class they mind their own business to a commendable degree. I have seen outsiders, with hungry ear and inquisitive face, intrude into their social conferences a thousand times. I have yet to see an artist "butt" into a conference of outsiders.

And good feeling between men, whether managers, artists or agents or newspaper men, will also remain a personal matter. When personal affinities attract man to man, all dividing lines disappear. But men are neither cowed nor todied into friendship, be they managers or artists.

The relations between managers and artists—and I refer now to the thinking element of both classes—cannot but be friendly because they are both in the same business. Many machines have wheels which revolve in opposite directions, but to the same end. Should these wheels lock spokes, they wreck not only each other, but the whole machine. Neither manager nor artist governs the eternal law of supply and demand, but they are governed by it. The thinking artist rejoices to see the manager get rich, so long as he puts his riches back in the show business, and the thinking manager, who is the servant of the real purchaser, the public, rejoices to pay the high salary, provided only that the act is worth what he has to charge the public for it. Neither can cheat the other without cheating the public, from which both draw their initial right to exist, and while temporary exceptions may blind the unthinking, the thinking element of our profession know full well that in the last analysis the public refuses to be cheated.

The real tangible belt which regulates all the complicated wheels of our machine is the contract, and all pertinent teachings should tend toward raising the standard of business integrity; toward impressing upon thinking and unthinking that they write their honor with their signature.

J. C. Nugent.

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(Mr. Nugent is well known, author of several pieces, and a player in vaudeville. He has asked that his letter be printed as written, which has been done. If Mr. Levy desires to debate the points Mr. Nugent raises, he will do so, otherwise we shall answer the letter in our next issue.—Ed.)

SAN FRANCISCO NEWS

By W. Alfred Wilson.

VARIETY'S San Francisco Office,
1115 Van Ness avenue,
San Francisco, Aug. 2.

Lottie Gilson is spending a short vacation on the Coast.

Richard Jose, the silver-tongued singer, at present featured at the American Theatre, will be a K. & E. attraction next season.

James Post has returned to town after an extended stay at his home in Victoria. His wife (May Ashley) is with him. Their plans for the coming season have not yet been completed.

Harry Vallios, who has been playing in stock musical comedy in the Northwest, has returned to vaudeville, opening on the Pantages circuit of houses with the balance of the Western States time to follow.

The first appearance of Mr. and Mrs. Chas. Mason at the Mission July 22 was marked by the presentation to them of a large and very appropriate floral piece by the Metropole Club, of which Mr. Mason is a member.

The Metropoles are becoming quite a factor in the social life of the vaudeville artists who travel this way, and their midnight scampers are gaining more than local fame.

Tom Kelly, of Kelly and Violette, is spending a few weeks in 'Frisco, the burg from whence he came.

W. H. Did, of the El Did Cycling Trio, billed to open at the Wigwam July 22, fell from the stage to the orchestra pit while rehearsing his act upon that date, severing an artery in his leg. It will be some time before he will be able to take his place in the act. Because of this accident the Trio was unable to fill the date and the house was short an act.

J. P. Bogardus, of "Figaro" fame, continues to improve. W. H. Dailey, late manager of the "Globe," has taken the temporary vaudeville editorship of the "Review."

Esco Ives has returned from his hunting trip in the mountains of the North.

The work of construction on the Victory, the Sutter street house of the newly formed Alpha circuit, has been stopped with no reason obtainable for the halt.

"That Quartet" is scheduled to open at the Wigwam August 5.

Charlotte Hill, who has offered a xylophone act on the Sullivan-Considine circuit, has in preparation an act somewhat on the order of "The Girl Behind the Drum." Miss Hill was for years the trap drummer of a ladies' orchestra here, and with a properly arranged act should be able to get some of the "big time."

Edith Fletcher, daughter of the old-time musical artist, Wm. Fletcher, and herself for some time in vaudeville, has entered the ranks of the legitimate, playing leading roles at the Central Theatre, Everett, Washington, of which house her husband, Chas. Royal, the song writer, is manager.

The foundation of the Valencia Theatre has been completed and the steel frame work is being erected. This is another project of the Varney & Green combination and, like their other house, the Princess, one can only guess as to what its policy will be.

On July 24 a reception was tendered to Mr. and Mrs. Nicholas Longworth (nee Roosevelt) by Mrs. Eleanor Martin at her mansion on Broadway, and a vaudeville entertainment was arranged to add to the pleasures of the evening. The vaudeville portion was under the management of Phil Hastings, the former press agent of the Orpheum, and the acts selected were Willie Zimmerman, the impersonator from the Empire, and Tom Gillen and Sing Fong Lee, the Chinese violinist, from the National. Zimmerman took the entire Empire orchestra with him to reinforce the drawing room musicians. The guests assembled expressed their approval of the Hastings' combination, and the artists spoke highly of the democratic manner with which the society leaders greeted them.

Fred Lancaster, formerly the stock balladist at the Wigwam, is at the Empire, San Jose, Cal., for a run.

The affairs of the Globe have yet to be adjusted, and in the meantime Sullivan & Considine can only give one week's time in San Francisco, a condition they will not long allow to exist.

World and Kingston opened at the Orpheum July 28.

PRESENT WATCH TO MUDGE.

George Abel and Ethel Arden, English people, presented this week to R. C. Mudge, President of the White Rats, a handsomely engraved gold watch as a token of their esteem for the "Big Chief."

Mr. Mudge left yesterday for Atlantic City for a short stay. While there, he will be tendered a banquet by about 50 artists and managers, who are living for the present at the seaside.

CAN MAKE "SOME NOISE."

Yvonne Lamor, "of the long haired photograph" who was over on this side at one time, is playing the English provinces with her own company. In that troupe Miss Lamor has a young woman who does a pianologue, and is very beautiful, says Yvonne.

A character singing specialty, handsomely dressed, is Miss Lamor's idea of her own act. She thinks M. S. Bentham should book her, together with the beautiful young woman, for vaudeville early in 1908.

Miss Lamor assures Mr. Bentham she very much wants to see New York again, certain that she and the other girl could make "some noise."

LONDON NOTES

London, July 25.

There is still phenomenal summer coolness, good for the halls but hard on the great pierrot industry, and gathering shining shekels by the shore neath the strains of blue Viennese bands is not the least of Britain's claims on the sea Chirgwin of the ace-of-diamonds white eye arose from the sands and is circling back there as proprietor, paying a large sum for this season for Happy Valley, Southend-on-Sea.

The present coolness is blamed on Mars, now closer than it will be for 80 years, and some of the coolness has even invaded our dear old Federation, from which Secretary Gerald has resigned, while the brilliant but cometary Mountford is also pursuing his solitary way. To tell you all about it would require a long tale about jarring and conflicting ambitions, and the plots of "many men of many minds." We can afford to be chivalrous in the matter, and if nearing Mars the red planet of war stirs some to "mar-tial" thoughts, we can let it go at that. Sometimes some very good men must agree to disagree, but if any bad rumors are reaching you about the Federation be assured it is all right. Where a few dropped out the ranks have been closed up, and we have had large accessions in membership during the past week.

At the Surrey Theatre one Friday evening recently, Leonard Mortimer, who had charge of the Federation pickets during the late strike, was presented by the pickets with a silver spirit decanter and stand, while his associates Hoffman, Cyril and Payne were also remembered with elegantly inscribed match boxes. Strange to say Frederick Baugh, whose imposing size makes him really look more like a manager than anybody in London, handed over the striker's tributes. Baugh said he thought the artists were wrong in striking, and dwelt with a loving touch on the large salaries they received. He also felt that the public did not sympathize with the strikers, but now that the trouble was over and the award at hand he hoped there would never be another strike.

At the Holborn Empire, Manager Gibbons tried an unhappy experiment in securing one Mr. Hunnable, a political candidate of much notoriety in the darrow parliamentary bye-election just closed, to give a monologue rendition of his recent electioneering experience. There was great disturbance, the audience crying "Go 'ome," and "hurry up and get off." While the outrageous conduct of the audience was perhaps influenced somewhat by political bias, the healthy moral is that music hall stage should be reserved for music hall artists.

Knowles is leaving for the Provinces with a concert party containing Dave Carter and one or two other Americans along with the English contingent. In lecturing Londoners Dick instructs by showing them sights of their city which they may not have had time to see.

At Liverpool Walter DeFrece has resigned from the Palaces, Ltd. (Tivoli, Paddington and Park halls), and been succeeded by Mr. Wilmot of the Lyric and Haymarket, formerly an artist. In Leeds Mr. DeFrece has sold the Holbeck Palace to Fred Woods of the City Varieties, who will open it August Bank Holiday, possibly under a new name. Woods is a good sound man who has a considerable personal following, and never had trouble with artists. All wish him well.—The Hastings Hippodrome, redecorated until it looks like a new place, opened last wek under a local syndicate, and the fresh management seems to have hit the bull's eye, doing great business. Same for Scarboro Aquarium's new theatre, just opened most successfully.

By order of the London County Council living statues will soon be among the "by gones and dog-gones." In order not to be too "all-of-a-sudden" La Milo will be allowed to fill contracts up to July 22, at the Holborn and Grand. Les Grandes were closed out last week, but the Countess Romanow (relative of the Czar, so she says) can continue until July 29. The Seldoms can thrill the Pavilion until their contract expires July 29. These last give a very refined and truly artistic show. La Milo talks of doing fully draped statues, as her name now has much market value, and to be on the safe side she is begging from the London County Council an exact definition of just what a living statue is. The wave of prudery is washing over everything now, and even the torso of a Strand statue is getting its fair bosom filed down to moral flatness. How a flat surface can be more moral than a curved surface I really do not know, but anyhow righteous London is very happy since it unbreasted that bronze lady down the Strand.

The London Coliseum, since the appointment of a receiver in May, 1906, has used up $63,500, part of this in paying amounts previously borrowed and the balance in rent, rates, taxes, insurance and other inevitable outlays. Authority is now sought to borrow from time to time amounts not to exceed $20,000, with which to settle pressing payments. The insurance premium, for instance, is overdue, and unless settled within the next week or fortnight insurance will go by default. A reconstruction scheme is pending, to be laid before stockholders later for approval. It is a great pity that some man of absolute boldness, genuine shrewdness and unlimited capital don't have a go at this place. Men call it an elephant, but elephants can be made to perform. Like the Lyceum, also a failure for many months, it can be made to pay when it is run right.

Things will not move much till Aug. 5, the Autumn Bank Holiday, when every Englishman feels impelled to spend money, and show business takes on a boom. Many new ventures will open that date, and bookings will liven up. All holidays are observed religiously here.

CIRCUS NEWS

"101 RANCH."

This is a No. 2 company belonging to the Miller Brothers, of Bliss, Okla., and duplicating as far as possible the show now being given under the same name by that firm at the Jamestown Exposition.

The impression given by the opening performance at Brighton Beach Saturday night was that the Millers had the ground work of an excellent Wild West exhibition, but that the organization was rather lacking in features and specialties to pad it out into a well rounded show.

The aim is plainly toward the picturesque rather than the spectacular. No better horsemanship than that shown by the three score or so of native cowboys has been seen in the East this season. The stock, all of which was shipped from the Miller ranch in Oklahoma, was excellent and seemed, in spite of the long journey, to be in excellent condition.

The enclosure used last season by Pawnee Bill is the home of the show for the summer. It is a big level plot, well sodded for the purpose, but its bigness rather reacts against the night performance through the difficulty in adequately lighting it. Arc lights are strung along the grand stand front and these are supplemented by three movable search-lights, which are trained upon the riders. The audience missed some of the features when the riders became scattered at the far side of the field.

The novelty of the show is the feat by one of the cowpunchers of throwing a long-horn Texas steer without the aid of a rope. It is a rather spectacular performance and held the crowd's attention at the close of the show.

The rest was made up of the familiar Wild West material. The performance opens with an Indian attack upon a stage coach, in which one solitary cowboy is killed. This is after cowboys and Indians have fired a fusillade of shots—a rather poor showing of marksmanship by the redskins. The stage coach is dragged off slowly with the dead cowboy dangling limply from the back and the band wailing "Nearer My God To Thee."

There is another dramatic killing later and the band butts into the proceedings with the same hymn. It was a matter of regret in the grand stand that the dirge was not being played over the bandmaster who was responsible for the wretched music.

Toward the end of the show the chase, capture and lynching of a horsethief is shown in pantomime, and a third dramatic bit is the attack by Indians upon a wagon train and the burning of the prairie schooners, together with a rescue.

Both stories are fairly well told in pantomime. In the horsethief episode the malefactor is dragged across the lot at full speed dangling at the end of a rope running to the saddle horn of a rider. A leather harness protects the victim, but this is invisible, and the trick makes a sensational incident.

The exhibition of rough riding, bronco-busting and cow herding is handled smoothly and swiftly, except that on the opening night one of the buffalos in the Glen Island herd, recently purchased by the Millers and used in the show, became refactory and delayed matters somewhat by refusing to return to the pen.

A sharpshooting display fell rather flat, owing partly to the absence of riding and a single horse menage act by a woman dragged lamentably.

Some of the defects in the show were probably due to the hurry in which it was made up, and an effort was made during the week to secure acts to fill the program out with added features. *Rush.*

Attachment papers were issued at Marysville, O., while the Dan Robinson Carnival Company was playing the town in an effort to force the payment of a claim made by Lon Marsh, a ticket seller for the snake show. He demanded wages amounting to $40. A constable served the papers just as the train was about to pull out. Robinson declared that he had filed a bond with a local attorney, which afterward proved untrue, but the show was permitted to get away on this pretext. The chief of police at Adrian, the next stand, was told by the local authorities to arrest Robinson, but refused to do so without a warrant. There is talk of seeking Robinson's arrest on a charge of contempt of court. His home is in Cincinnati.

Buffalo Bill's Wild West showed at Chicago last week for the first time in five years. It was located at Third and Drexel avenues for this week. The canvas-covered grand stand seats 15,000 people, but the attendance was so great that provision was made for 5,000 more. The show has aroused public interest. It is well advertised. Major Burke is in charge, with Louis Cook and F. W. Hall attending to the press work. This week the Wild West 4, shows on the North and South Sides, splitting the week between them. A smooth performance is being given.

New Castle, Ind., Aug. 2.

New Castle is having strenuous times. The John Robinson shows are to appear here August 9, and five days later, August 14, the Hagenbeck-Wallace circus will visit the city. In consequence there will be a battle royal between the two for billboard and advertising privileges. By the arrival of the first show the opposition squads will be working overtime in Henry and adjoining counties. Two "brigades," of fifteen men each, arrived in the city Monday and were busy sticking up posters on any old thing. Both circuses have contracted with B. F. Brown for a given amount of space, and billboards are going up as thick as bees. So far only the Hagenbeck-Wallace concern has contracted for newspaper space, but the Robinson press agent will be along this week, and the fight for newspaper space bids fair to be equally as warm as that for boards. New Castle likes circuses, and feels that this time she is going to have all that is coming to her, and all in a heap. The opposition crews of the two concerns had lively times throughout Henry and adjoining counties. In one instance the opposition crew of one circus put up 800 sheets of paper. The crew of the other concern went over the same territory and covered up all but twenty-one sheets.

Shelbyville, Ind., Aug. 2.

O, but this is the busy spot for the circus advance agent. Billing stands are at a tremendous premium, and householders can sell their front windows for the price to pay this year's mortgage on the farm. This condition obtains in pretty much every good show town in Indiana. The reason is that this State is going to be the battle field for four warring circus organizations within the next sixty days. The John Robinson, Ringling Brothers, Hagenbeck-Wallace and Forepaugh-Sells outfits are all routed to play the territory within the month, all four crossing in the same towns at different times. They have all planned to play Shelbyville within thirty days, and already the fight for advertising space is waxing hot.

The Sells-Floto show was partly wrecked in a general blow-down during its stand at Great Bend, Kans. With characteristic unexpectedness, a cyclone came up between performances. The show people were entirely unprepared when the wind struck. The big top was lifted almost entirely from its fastenings, and whipped to ribbons in a twinkling. It was a new canvas, having been in use only a few weeks. When the wind was through it was worthless, and an old one was brought out to replace it. The horse tents were likewise torn up. No one was injured, and the only damage was that done by frightened horses. The show was reported as being in working shape when it reached Denver.

Alf. T. Ringling, of the Ringling Brothers' show, was in New York a few days last week. He visited several booking agents, but as far as known engaged no new acts. The trip was more of a vacation jaunt. Mrs. Ringling accompanied her husband. Monday morning the couple left the city for an automobile trip to Albany. From there Mr. Ringling planned to rejoin the show, which is now playing in the Northwest.

The movements of the Pawnee Bill Wild West show are still a deep, dark secret. A report was in circulation this week that in his efforts to soft-shoe about, Eddie Arlington, general manager of the show, had gone on to handle the advance work himself, and was believed to be in Texas, laying out a route for next month. This is taken as an indication that Arlington has tired of the vigorous opposition that has been handed out to him by Barnum & Bailey, and is seeking a field where he will be more or less undisturbed.

The Arlington-Guise Amusement Company, of which Eddie Arlington, general manager of the Pawnee Bill show, was the principal member, is said to be involved in dissension. It carries on a general amusement promoting business with headquarters in the Knickerbocker Theatre building annex. Frederick Guise has threatened to leave the partnership. This comes after a losing venture in Philadelphia during the convention of the Elks. The Arlington-Guise concern put in an expensive show at Washington Park, in one of the Philadelphia suburbs. The Elks were too busy in the centre of the city to pay any attention to the park and at the end of the week the enterprise stood $3,000 loser. A lawyer named Kumfe is understood to have furnished the capital for the venture.

Two men, connected with the Forepaugh-Sells circuit were probably fatally injured at Middletown, N. Y., late last week. One had the toy balloon concession with the show. The other was his assistant. The two men had an argument on their way to the train after the night show. They grew so excited that an express train on the main line struck them before they could get away. Both are in the local hospital, and one is not expected to live.

The Barnum-Bailey show is billed at Leavensworth, Kans., for Sept. 17.

Ferrari's Wild Animals and other shows are playing at Schuetzen Park, Union Hill, N. J., this week, where a carnival is being given for the benefit of a local hospital. John D'Alma's circus is showing on the same lot, as one of the attractions, having a position heading that occupied by Ferrari. There was quite some manœuvering for the choice spot before it was settled, but D'Alma got it. Ferrari came up from Jamestown, with a deficiency in his bank account, and he has kept his brigade on the jump for business all week. It required six cars to transport the Ferrari show to Union Hill. They left Jamestown on Wednesday morning. On Friday morning, the train dispatcher at Homestead, N. J., reported the train on a siding four miles from Union Hill. It was 7 A. M. Saturday before the cars could be unloaded, it having taken 24 hours to move the train four miles. The animals were without food for three days.

According to an Associated Press dispatch this week, the Ringling Brothers propose to move their winter quarters. The show has maintained quarters at Baraboo, Wis., for a number of years. Lately the Ringlings have purchased a tract of eighty acres in the Indian Territory near Collinsville, and announcement has been made that the show will winter there. Climatic conditions are given as the reason of the change, together with a desire to secure the advantage of being able to start out earlier in the spring and continue the season until later in the Autumn.

Stamford, Conn., August 2.

W. M. H. Johnson, a veteran circus man, is dead here as a result of a railroad accident. Johnson was playing here with his own show Monday. In the evening he was on his way to the train in company with an employe. The two were in earnest conversation. Johnson heard the train when it was almost upon him, and delaying to drag his companion in safety, was struck. Both men were picked up unconscious. Johnson's companion died a few minutes later. Johnson was removed to the Meriden Hospital here. He did not regain consciousness, dying several hours after his arrival at the institution. His home was in Columbus, O., and he was a Mason of high degree, as well as an Elk.

By Wednesday of this week Steeplechase Park, Coney Island, had recovered in some degree from the fire which swept it Sunday. Fifteen attractions were in operation, and by to-morrow it is promised the number will be increased to twenty-five. The fire destroyed the main part of the resort razing everything but the Cyclone House, Ferris Wheel, Giant Seesaw, bicycle merry-go-round and the wrecked ship Saranac. George C. Tilyou estimates that the total loss will reach $1,000,000. Insurance rates in Coney Island are as high as seven and eight per cent., a prohibitive figure, and Tilyou carried none. On Monday workmen were busy rebuilding the burned amusement places. The swimming tank is being fitted up as a "human roulette wheel," the popular device which Tilyou introduced this season, and in other places the work of putting up make-shift buildings went forward all week. Temporary board walks were constructed from the Bowery to the far part of the enclosure, not damaged. This was little enough, but curiosity seekers patronized the park with a desire to view the ruins. The trees, which formed one of the attractive features, are quite destroyed. The newspaper accounts of the fire in Coney Island outside of the park were grossly exaggerated. Most of the damage was down by the beach among the bathing shanties. Stauch's, which was reported to have been destroyed, was scarcely injured. The dance hall and restaurant were not touched, the fire reaching only the bathing pavilion down by the waterfront. Henderson's music hall was not even threatened. Capt. Sidney Hinman rescued his life saving dogs by a narrow margin. News of the fire reached him immediately. He hurried from his home a mile away, and just succeeded in leading his animals to safety in time.

The Carnival given for the benefit of the North Hudson County Hospital at Schuetzen Park, Union Hill, N. J., bids fair to be the largest affair of its kind held in this section of the country. There are about 200,000 people to draw from, and every man, woman and child in the county seems interested. Books of admission, with coupons attached, were sold at one dollar each before the grounds opened on Monday. Forty thousand were disposed of in this way. A prize offered to the person selling the most was won by a man who rid himself of 1,734. P. J. Casey, of the Morris office, has charge of the amusement end. The park is a combination of a summer amusement resort, with all the incidentals of a street fair attached, and a complete circus as an extra feature. Mr. Casey has devoted the entire week to the running of the park. From $25,000 to $35,000 will be netted for the hospital, it is expected.

A carnival will be held at Pueblo, Colorado, during the State Fair, Sept. 9-13.

Greeley, Colo., is preparing for the annual Harvest Festival day, Aug. 22, also an old-fashioned County Fair.

The old race track at Sumner, Ia., will be converted into a tri-county fair ground. The cost for grounds and buildings is said to be $8,000.

PARKS AND FAIRS

Minonk, Ill., will have a street fair and carnival Aug. 5-10.

Owing to lack of funds, the Franklin County Fair, to be held at Hampton, Iowa, in September, will have no races.

There will be a street fair at Massillon, Ohio, in August. The Park Amusement Company of Abilene, Kas., will furnish the attractions.

The Lachman-Loos Carnival Company held a carnival at Rushville, Ind., last week.

The Seaside Park Company, Everett, Wash., has incorporated, capital $30,000. Incorporators: George B. Kettinger, A. E. Peake and Robert Moody.

The Great Cosmopolitan Shows will exhibit at Minonk, Ill., the week of August 5.

The Menominee (Mich.) County Fair committee are now making preparations for the Fair to be held Sept. 10-13. A. W. Blom is secretary.

The fair at Denver will be held early in September. In connection with it there will be three weeks of racing at Overland Park. Wild West exhibitions, fireworks and sensational acts will be among the features.

R. E. Hughes, secretary of the Kentucky State Fair, believes that $250,000 will be the approximate figure of the receipts at the fair, which will be held in September. Roy Knabenshue and his airship will be the feature.

The County Fair Association, Effingham, Kans., has secured a number of attractions for the fair.

The old race track at Sumner, Ia., will be purchased and converted into a tri-county fair ground. The cost for grounds and buildings is estimated at $8,000.

Secretary Simpson of the Iowa State Fair is making an effort to secure cheap rates from the railroads during the fair at Des Moines. Mr. Simpson believes the rate will be granted, although final decision has as yet not been given.

One thousand dollars has been appropriated by the County Court at Astoria, Ore., to be used in making a county exhibit at the State Fair.

No races at the Franklin County Fair at Hampton, Iowa, in September, is the latest announcement. Lack of funds is said to be the reason.

The Harvest Festival at Greeley, Colo., will be held on August 22.

Kendallville, Ind., promises the best fair ever held in that section. U. C. Brouse is secretary.

Prospect Park, Moline, Ill., closed last week.

September 9-13 will be the date of carnival festivities at Pueblo, Colo. Chairman J. A. Barklay is arranging the details and will engage many outdoor attractions.

The new buildings to be erected on the Wisconsin State Fair Grounds will cost $67,500. The largest cattle barn in the country will be built. It will house 600 head.

The Missouri State Fair Association elected Col. J. R. Rippey secretary of the fair, which will be held at Sedalia during the second week of October. Thirty-six thousand dollars is being expended in improvements and $3,000 has been set aside for attractions.

Eugene Theople Godet, the French aerial navigator, has been engaged for the fair at Wheeling, W. Va.

The premium list of the Michigan State Fair has been increased by Secretary I. H. Butterfield.

The Indianapolis Military Band will furnish the music on two days of the fair held at New Castle, Ind., Aug. 6 to 9. Secretary Risic has everything in readiness.

The Randolph County Fair will be held at Prairie Du Rocher, Ill., October 9, 10, 11.

Auer and Deonzo, the Boises, Nellie Tournaur and Reeds Military Band of Sioux City have been engaged for the Sac County Fair at Sac City, Iowa, August 14 to 16.

A street fair and carnival will be held at Bangor, Wis., the week of August 26.

The Illinois State Fair, which will be held at Springfield September 27-October 5, will offer the largest list of premiums ever arranged. W. C. Garrard, secretary, says the fair will be greater than ever.

The Great Fort Wayne Fair, Fort Wayne, Ind., September 17-21, will have a good display of live stock, and the races will also be featured.

The 57th Annual Ohio State Fair and Industrial Exposition will be held in Columbus September 2-6.

The Three "M" circuit, composed of fairs at Muncie, Montpelier and Marion, Ind., has selected the dates for this year. The Muncie Fair will be held August 13-16, Montpelier August 20-23 and Marion August 27-30. Geo. R. Sapp, secretary of the Marion Fair, is arranging the premium list. Secretary Chas. L. Smith, of the Muncie Fair, also announces large cash prizes.

The fifty-second annual fair of Hamilton County, O., will be held on the fair grounds at Carthage August 13-16 inclusive. Free vandeville, daily balloon ascensions and military manouvers by the 250 cadets of the House of Refuge will be among the features.

A general campaign will be made by the Tennessee State Fair Association for the purpose of stimulating interest, especially among the farmers.

The County Court at Astoria, Ore., appropriated $1,000 for a county exhibit at the State Fair, to be held this Autumn.

The Morton County Fair will be held at Mandan, N. D., Sept. 26 to 28. A large sum of money has been raised by the citizens for premiums.

The street fair at Pekin, Ill., will be held the first week in September. Simons and Seaman will have charge of the shows.

Attractions and features for the Wyoming State Fair, to be held at Evanston, Wyo., Sept. 24th to 27th inclusive, are now being arranged by the Fair commissioners.

The third annual North Dakota State Fair opened in Grand Forks on July 23 for a five days' exhibition. The premiums offered amount to $20,000. The exhibition includes agriculture, live stock, machinery, manufactures and fine arts.

The Tennessee State Fair will be held at Nashville the week of Sept. 23. The Mexican Military Band has been engaged to furnish the music. Airship flights and races between balloons will be among the features.

The Board of Supervisors donated $1,000 to the Butler County Agricultural and Horticultural Society at Allison, Iowa. The money will be used to improve the grounds. Arrangements for the fair are being made.

The annual Chautauqua will take place at Fort Dodge, Ia., August 14-22.

Papers have been filed in the office of the Secretary of State of New Jersey for the incorporation of The World Construction and Amusement Company with a capital of $125,000. The concern will be the sole owner and operator of a new amusement device, for which letters patent have been secured. The machine will be known as "A Trip Around the Globe." It consists of a pavilion-like structure with a merry-go-round attachment. A revolving globe, 25 feet in diameter and representing the earth, is arranged to make a complete, independent revolution of the large lower circle. The machine carries 125 persons, and is operated by electricity. It is said they will be erected in Coney Island, Asbury Park and Atlantic City, being operated independently. The officers and directors of the corporation are James W. Batty, president; Wilson P. Marchbank, vice-president, and Alfred Cobley, secretary and treasurer, all of Newark.

H. J. P. Good, who has been the clever editor of the Sunday "World" for some years, has resigned and is now chief of the publicity department of the Canadian National Exhibition, Toronto. Over $400,000 has been spent on the fine buildings of the exhibition. The fireproof grandstand holds 15,000 people.

NEW ACTS OF THE WEEK

Initial Presentation or First Appearance in New York City.

Robert Hickman and Company, Twenty-third Street.

Bonnie Thornton (reappearance), Twenty-third Street.

Edwards Davis and Company (New Act), Twenty-third Street.

Felix and Caire, 125th Street.

Steely and Edwards, 125th Street.

Helen and May Dickson, Union Square.

James Waters, Pastor's.

Eddy Clark, Pastor's.

Ralph Delmore and Company, Brighton Beach.

Holman Brothers, Morrison's, Rockaway.

Monte-Myro Troupe, Henderson's.

Mabel Berra, Henderson's.

"Heart of Dixie," Henderson's.

Alta Yolo and her Four Knickerbocker Boys, Henderson's.

Trumbell Sisters, Henderson's.

Arthur Prince (reappearance), Hammerstein's.

Klaw & Erlanger's.
"College Days," Musical Farce (17).
27 Mins.; Full Stage (Exterior (Special Setting).
Brighton Beach Music Hall.

"Klaw & Erlanger Present Frederick V. Bowers and Company in 'College Days.' Play by Charles Horwitz. Music by Mr. Bowers. Production by Jos. Hart," is a portion of the program description telling of the first "Advanced Vaudeville" sketch produced under the auspices of Klaw & Erlanger. "College Days" has had a few weeks out of town. It is "advanced" over what would be termed ordinarily a "girl act," through having a complete but simple farcical story. On this are hung three singing numbers, and a background of twelve choristers evenly divided as to sex. Overhead is strung a line of college flags, but nowhere in the proceedings does the usually indispensable American emblem appear. Rob Redding (Mr. Bowers) is the popular "Rah-Rah" of the school, and upon being informed on the "lawn" in front of his apartments, where the scene is laid, that his chum, George Mason (Roy Denner), has married Violet Mason (Alice Wayland), which is apt to cut off the supply of spending money furnished by George's aunt (Felice J. Robinson), Bob takes the post of husband temporarily much to the annoyance of his own sweetheart (Lilian Rhoads). All this occurring on Bob's birthday, the "bunch" has assembled with tin horns to fittingly celebrate, and into the crowd comes Tobias Weller (Ross O'Neill), Bob's uncle, and the only "character" in the piece. The complications are abruptly brought to a climax by George acknowledging to his aunt in a breath, and while running, that he is married. This releases Bob from suspicion, and the other couples standing about become engaged forthwith. The action of the piece is fast throughout and atones for much of the simplicity of the plot, the secret of which is at all times in the possession of the audience in contradiction of genuine farcical traditions. Mr. Bowers' hard work is important in bringing the piece through, he taking part in the three songs, the lyrics of which may have been writen by him even though the melodies were not. "Dearie" has been fitted with words, and renamed "Darling." It was as rapturously received as though the crowded house at the Music Hall on Tuesday evening had never heard the original. "One Best Bet" is a pleasing selection, but "If That Were Mine" at the finale makes the solid hit of the whole through the "business" introduced. At each refrain, from the wings marches a boy, man or girl carrying money, beer, food or a pretty dress, and Mr. Bowers sings about his desire to obtain each until he had to beg off, saying "I'm all in." If "College Days" has been a costly production, the expensiveness is not visible. The setting is not elaborate nor the costumes above the average. Mr. O'Neill does a legitimate bit, and the Misses Rhoads and Wayland are animated. Excellence in stage management, with a leaf taken from the George M. Cohan book about keeping your chorus on the quick-step, gives a dash to "College Days" which leaves the first vaudeville "act" of Klaw & Erlanger marked with the word "success."

Sime.

The Ritchie-Hearn London Pantomime Company (14).
"The London Fire Brigade" (Comedy).
26 Mins.; Four (Interior; Special Set, 15); One (Special Drop, 5); Four (Exterior; Special Set, 6).
Twenty-third Street.

Billie Ritchie and Tom Hearn, foreign artists, have brought themselves into notice by "The London Fire Brigade," their first production on this side, and as far as known, anywhere. It is at the Twenty-third Street theatre, after its premier at Proctor's, Newark, last week. The piece is given in three scenes, and is a semi-pantomimic satire on the firemen. The darts will not find as ready appreciation perhaps over here, where the fire fighters are admired, in their line of duty, as in England, but the comedy is unmistakable. Sometimes it is forced, and in two instances, unpleasant; but the latter, consisting of expectorating beer into another's face; also sneezing may easily be dropped, which would be advisable. The first two scenes could be cut a bit also, particularly the opening. The best humor is crowded into the six minutes of the close, although there is real fun when the firemen cut the wires to the electric gong so they will not be disturbed in a game of cards, which happens at the start. That is in the headquarters of the company. The scene in "one" represents the exterior of a public house, which the men visit frequently to discover the location of the fire the foreman has driven them on the street to find. In the final scene, the exterior of the side of a residence up to the second floor is shown. A bright flame may be seen inside, and some of the firemen are interested, while others calmly sit down to "shoot craps." The appearance of a female at a window brings all the men to their feet, and a ladder is rushed against the building for a rescue, although all but one are indifferent. As the woman at the window is within reach of the heroic fireman, a better looking girl appears upon the porch, with outstretched arms seeking aid. Everybody becomes busy immediately, and the man about to save the homely girl slides down the ladder, and fights for best position to reach the more comely young woman first. The audience simply screech with laughter at this, and there is one continual howl throughout the last scene. It is enough to carry the piece easily, but there are plenty of laughs all the way. With due chopping, "The London Fire Brigade" will be one of the best laughing acts on the variety stage. The comedy is legitimate, capably handled for the most party by a young man, short in stature. A very stout man plays opposite to him, and there are a number of other characters. A "prop" hose-cart has no unimportant role. *Sime.*

Maurice Levi and His Band.
29 Mins.; Full Stage.
Twenty-third Street.

Maurice Levi and His Band have appeared on the vaudeville stage in New York City before. It is some time since the band played at Hammerstein's and before that at the Hippodrome on two Sunday evenings. Mr. Levi has brought together an excellent musical organization, which he controls easily and gracefully, without effort. Best of all, however, is the bandmaster's program. There is plenty of variety to the numbers, with the classical tabooed. For encores, Mr. Levi has selections which carry comedy in the direction and the music. Perhaps the "Pizzicato" number is the best example. At no time is the same tempo maintained for over four bars, with full and quick stops, the conductor keeping the reeds and brasses continually on the alert for the baton. Another is the "Whistler and His Dog." A piece called "The Coon Band Contest" has the prettiest orchestration ever listened to, and there is a ballad which brings an individual encore for Herbert L. Clarke, the cornet soloist. Mr. Clarke is an exceptional cornetist. His instrument never becomes brassy, and he brings his tones out clearly and smoothly. "Uncle Tom's Cabin," a medley of Southern airs, with "My Old Kentucky Home" favored, scored strongly, and "Reuben and the Maid" was the last of ten selections. Mr. Levi could have had his band playing much longer, but he wisely stopped, leaving the audience anxious for more. A harp is among the instruments, and there are about 30 musicians. At times it seemed as if Mr. Levi intentionally modulated the volume perhaps owing to the enclosed theatre, or the flies may have caught up the sound. If the bandmaster remains in vaudeville, and there is no doubt he may if he so wills, a bell shaped sounding board or shell might be utilized. Mr. Levi's personality and musicianly interest are items. He directs the pieces, and also sings them. The audience liked Mr. Levi and his band from the opening selection, "The Rocky Road to Dublin," followed for an encore by "Cherry." It is a good band, and is giving the kind of music the people enjoy. Vaudeville ought to secure it as an attraction for a long time. *Sime.*

Haslam.
"Escape Expert."
26 Mins.; Full Stage.
125th Street.

All that Haslam needs is skillful newspaper exploiting to place him to the fore as a feature attraction. He has a novelty in escape work and with experience should develop it to a high degree. He gets away from the handcuff tricks entirely, confining himself almost exclusively to liberating himself from straight jackets. In this department he goes the established acts one better. His first escape is from a straight jacket used, so says the announcer, in the public insane asylums. The jacket is secured upon Haslam, who is then tied up in a loose canvas bag. He emerges free in something less than three minutes. The bag is left in the centre of the stage and Haslam's writhings can be followed vaguely. If it is possible he should make this escape in full view of the audience. The second escape is made from a navy jacket while the expert struggles in a wooden cabinet three and a half feet wide and not much higher. For the third feat a metal tube 15 inches in diameter is provided. Haslam squeezes himself into the narrow cylinder, which is about 14 feet long, at one end and emerges from the other garbed only in fleshings, having rembved in his progress a full suit of evening clothes. The final test is an escape from a simpler straight-jacket while Haslam is immersed in a small tank of water in company with a school of gold fish. That was the act on Wednesday night, although the routine is varied throughout the week. The idea is capable of large development, but there is a seeming lack of skillful showmanship in its presentation. By themselves the feats are striking and even sensational, but they could be worked up to better purpose with more parade. In any event Haslam promises to be a distinct "find." *Rush.*

Harry Crandall and Company.
"Fun in a Grocery" (Comedy).
24 Mins.; Full Stage (Special Set).
125th Street.

"Fun in a Grocery" is a slightly revised edition of "Peck's Bad Boy." Most of the familiar funniments crop up in the course of the comedy action, chiefly directed toward the time-honored business of victimizing the German grocer. The latter is Crandall, formerly a member of the Joe Weber company. He makes a good German comedian with a rich dialect and rather a quieter method than is usually seen in the vaudeville "Dutchman." There are laughs in the sketch, which is directed entirely to that end. Billy Carey and Daisy Stampe have a neat little dance to enliven the proceedings, and the old kid cuttings up were used to good purpose. "Peck's Bad Boy," in whatever guise, will probably always find an indulgent audience and for this reason the Crandall version will find place. *Rush.*

Joe Cook and Brother.
Comedy Juggling.
14 Mins.; Full Stage (11); Close in One (3).
125th Street.

Joe Cook appears to be about 17 years old. The brother looks two years younger. At this stage of their career the boys are chiefly in need of a bit more practice. They have a fair layout of juggling feats and an ordinary line of comedy material, but the act is injured by glaring roughnesses that could be smoothed out with a bit more skillful handling of the juggling. Wednesday night, not less than a dozen misses were counted. They were small enough in themselves, but many occurred in the simple feats and were noticeable. The finish was best. The boys use club

throwing in "one" for this part, making a number of good, swift exchanges, although they attempted nothing particularly sensational. They have a good start and with the practice of further playing should develop that smoothness and certainty which is so essential to acts of this sort. *Rush.*

Emil Subers.
Musical Monologue.
15 Mins.; One.
Twenty-third Street.

Perhaps when Emil Subers played vaudeville some time ago he made use of certain talk and jokes in his present act which are credited by the knowing ones in the audience to Geo. Evans, James Thornton and the Elinore Sisters. The others are so much better known in present day vaudeville anyway that Mr. Subers ought to drop all talk which would cause comment. There are two excellent reasons for this; in the first place, Mr. Subers is not in need of anyone's material, and the second, while he may remain the same in the estimation of the ordinary audience, he will raise himself, and perhaps his salary, with the managers by giving only matter which belongs to him alone. Of that he has considerable now; enough in fact to take out the other which might reduce his act two minutes; not any more. Mr. Subers makes friends right away. He has a first class singing voice, and excellent "coon" dialect, fitting well as he works in blackface, billing himself as "The Georgia Sunflower." This is the monologist's first appearance in New York since he left Primrose's Minstrels to play dates. He has a good act, with plenty of personality to back it up, and should make of himself a valuable number in "one." *Sime.*

Carbrey Brothers.
Dances.
11 Mins.; One.
Twenty-third Street.

The Carbrey Brothers, when dancing, are in style an evolution of the old-time cloggers. They use the close formation almost entirely, in buck and wing work, having any number of good and new steps. They dance well at the opening, after singing poorly, and for an encore, nearly repeat the first dance. They ought to drop the song, and give more variation. In a good program position, considerable applause was received, and unquestionably they were liked, but the boys should do solo dancing at the close, finishing with fast team work. A dancing floor is carried. This is the brothers' first season in vaudeville; last year they were with "A Wise Guy." *Sime.*

Italia.
Songs and Dances.
11 Mins.; Two (Can Work in One).
Twenty-third Street.

Italia had two points against her Monday evening upon her first vaueville appearance in town. One was the position, and the other the orchestra. Of the two the musicians did her more harm. She was added to the bill, and a musical rehearsal may have been missing, but the orchestra could not have played more poorly had they been at an East Side dance where the salary was an uncertainty. Italia sang three songs, and dances rather well, making changes of costumes. She has an unpleasant habit of winking at the audience for emphasis. While her selections are different from the usual run, two could be bettered, and the act must be improved to gain her prominence. *Sime.*

Froebel and Ruge.
Revolving Pole (Aerial).
Brighton Beach Music Hall.

William T. Grover, manager of the Brighton Beach Music Hall, says it was about two years ago that Froebel and Ruge played there. They compose a foreign act, and this is then a reappearance. One dressed as a Chinaman, and the other in a comedy make-up, go through ordinary work on a revolving pole laid across a trapeze. Nothing new or novel in the actual work or comedy is shown. *Sime.*

McCarthy, Sullivan and Company.
"Perfidious Petticoats" (Comedy).
22 Mins.; Full Stage (Interior).
Pastor's.

The sketch is seen in the city for the first time as the "extra attraction" at Pastor's. It derives its comedy from the same complications as "A Game of Con," played in vaudeville by John T. Kelly, and resembles the latter in close detail. The resemblance is particularly striking in the early part, but a boisterous finish is different. The sketch was written by J. P. Sullivan. This is not nearly so much to his credit as his excellent Irish characterization. He has a first rate brogue, and handles his lines with effective unctuousness. Charles F. McCarthy injects a deal of good humor into a duenna role, and Maud Farrell does nicely in the third part. The finish will kill the sketch for the better class houses. It is childish, consisting of the parade across the stage of Sullivan and Miss Farrell robed in white and playing ghost to frighten Mrs. Casey (McCarthy), Sweeney's bullying mother-in-law. *Rush.*

McNish and Penfold.
Songs and Dances.
19 Mins.; One.
Henderson's.

The comedian works in blackface, the other man holding to "straight." They open with a series of entertaining songs and dances, helped out to a considerable degree by the acrobatic work of the comedian. The latter occupies the stage alone while the other makes a neat change, using some old-time minstrel dances to fill in. Both have good voices, that of the blackface member being particularly adapted to the singing of "coon" songs. Some of the clowning was a bit drawn out, but the comedy is well handled, and the house found entertainment in the number. *Rush.*

"The Four Sunbeams."
"Girl Act."
11 Mins.; Full Stage.
Henderson's.

Another girl combination is added this week to the large number of like acts that have made their vaudeville bow at Henderson's this summer. "The Sunbeams" is a poor singing organization, and wisely refrained from warbling after the opening number. The girls appear to have not a little individual ability as dancers, but they have not gotten to working together smoothly. This may be accounted for on the score of the newness of the act. The acrobatic dancing at the finish is very simple and handled rather roughly. They could put vastly more energy and speed into this part. The costuming is bright and pretty throughout, three changes being shown. *Rush.*

Ford, Andrus and "Earthquake."
Comedy Animal Act.
8 Mins.; Full Stage.
Henderson's.

An "unridable" mule makes up the act with the addition of the two men and an assistant all in blackface. "Earthquake" does a lot of lively bucking and kicking while the clowns cavort about in its general neighborhood in an effort to make comedy out of the performance. One of the clowns attempts to ride for the last few minutes of the act. He does not take his falls remarkably well. The early part is not at all funny. Ford and Andrus have the mule, now they need to frame up an act to use it in. *Rush.*

The American Ladies' Quartet.
Singing.
8 Mins.; One.
Henderson's.

The title about describes the act. It is just a quartet of female singers. That's all that can be said for or against it. The choristers are not marked with any particular or striking beauty nor have they extraordinary ability as singers. They dress and work in a severely straight manner. The only sign of animation displayed is when they enter and exit. The offering is pale and light. *Rush.*

OUT OF TOWN.

Irene Franklin and Burt Green.
Music.
20 Mins.; Full Stage.
Woodland Park, Ashland, Pa.

Miss Franklin, with her extremely pleasing stage presence, sings and makes five complete changes. Her songs are new, "Expression" being the best. Each is costumed appropriately. Mr. Green is an exceptionally clever performer on the piano. The act made a big hit. *H. R. Meinwinkel.*

Jo Whitehead.
Comedy, Songs and Dances.
12 Mins. (One).
Majestic, Chicago.

This is Mr. Whitehead's reappearance in vaudeville, after deserting the field for musical comedy at the Chicago Opera House as principal comedian of "Captain Careless," which ended abruptly following the Olympic fire. Previous to his career as chief fun maker in the show he and the Misses Grierson were among the three-a-day at the variety house. Mr. Whitehead, for his single specialty, has revised fragments of comedy familiarized in the former act with the girls, with the exception of a few jokes invented to introduce his eccentric dancing, which alone can pass the most captious critic. His imitation of George M. Cohan, overdone in vaudeville since the craze became prevalent, is remarkably clever and correct. Whitehead is a real comedian and should by all means follow that vocation. It is destined to lead him to a Broadway production sooner or later if he continues as he has begun. *Frank Wiesberg.*

Maude Emery.
Songs and Dances.
16 Mins.; Full Stage.
Electric Park, Baltimore.

Miss Emery was formerly with Bert Leslie. She is assisted by her brother, Cyril, who sings from the front. Miss Emery's toe dancing is graceful, but she would do better if she left the singing end to her brother, a lad with a sweet voice and a buck dancer of ability. The act was somewhat handicapped by following a dancing team. Miss Emery is a local girl. She took four encores. With a little more rehearsing the act should secure good time. *Johnny Meyers.*

Sing Fong Lee.
Violinist.
10 Mins.; One.
National, San Francisco (Week July 22).

Even were Sing Fong Lee a soloist of ordinary ability, the spectacle of a Chinese handling "the fiddle and the bow" would in itself be a decided novelty, but in this instance we have one of that race who is an artist of distinct virtuosity as the semi-classical numbers he renders prove. His style is finished and his bowing masterly. There is nothing of the freak about Sing Fong Lee except his costuming, which is the green and yellow of the burlesque "chink" order. This he should speedily discard in favor of the regulation dress suit. Mr. Lee sports a queue, and if oddity in dressing is desired this appendage dangling in the rear of an evening dress coat would suffice. *W. Alfred Wilson.*

Olive Vail.
Songs.
15 Mins.; One.
Majestic, Chicago.

Coming direct from the La Salle Theatre, where she was a prominent member of the stock company for two years, Miss Vail entered vaudeville a local favorite and received an ovation that would cause almost any debutante to sigh with envy. Miss Vail has a clear soprano voice, moderate in range and sweet in tone. She is possessed of girlish charm, and when she feigns modesty she is demurely pretty. "Honeymoon," sung by her in "The Time, the Place and the Girl," is used, and a catchy number with a nasal voiced young man in an upper box repeating the chorus after the style of the youngster assisting Flo Adler in a similar song, received several encores. *Frank Wiesberg.*

The Astrellas (3).
Novelty Dancing.
20 Mins.; Full Stage.

The Astrellas, three young foreigners, two girls and a boy, have one of the best dancing acts seen here in a long while. The young women are both clever toe dancers, especially the younger one, who does a combination of toe and toe-buck dancing. The other sister is also clever. The young man, when he worked alone, proved tame when he sang a song, but when he finished with an eccentric dance he had the audience on their feet. The ensemble dances of the three, both for the opening and closing, were well liked. The dressing is excellent and the act is a go at the start. *Joe O'Brien.*

(Continued on page 18.)

HENDERSON'S.

Heroic measures have been taken with "The Side Show." Ned Wayburn has been prompt to see the impossibility of successfully putting forward the act in the shape in which it was seen last week. "The Side Show" is again a "girl" act, with the girl element to the fore and young Harry Pilcer back in his old place. All the heavy and cumbersome funniments of Tony Hart have been eliminated with the retirement of that comedian, who should never have been placed in a part so eminently unfitted for his capabilities. All that remains of Hart is a long speech in the beginning, and even this could be cut down considerably or sent by the board entirely. The opening has been revised and with little Dot Williams and Pilcer in the leading roles, the act goes with something like a good swing and dash again.

The Milani trio are one of two survivors from last week's bill and The Military Octette plays a return engagement, its third week at the Coney Island resort this summer. There have been several changes in the musical act since its last local appearance. The leader of the men has given place to a new member, the old drop showing a scene in India is replaced with a fresh one, and that part of the act shifted about somewhat. Also the costumes have been renewed or freshened.

The Gaiety Quartet came in for a generous share of the applause. The novelty of the organization is the presence in it of a woman with a voice of good tone and volume, resembling in quality that of a boy soprano. In the harmony it worked out to excellent effect and a solo by the woman was liked. A distinctly entertaining comedian helped the general layout of the act, although some of his talk was familiar.

The Three Melvins, the old Melvin Brothers' act minus one of the members, was billed to show, but was not in the entertainment Tuesday night. Their place was taken by LeClaire and Bowen. The burlesque strong man act is seen to better effect this week than when shown on the Alhambra Roof several weeks ago. The men burlesque too obviously still. If they executed the first few feats more convincingly, the travesty later would secure better attention and a bigger laugh. The Fay burlesque at the finish has been cut down in time, and the elimination should go on the rest of the way.

The Kitabanzai Troupe holds its established act and was liked and the Four Comrades in a knockabout act furnished an entertaining number. Two of the men dress and work straight, and turn off a quantity of clean and workmanlike ground tumbling. The other two are clowns, but together with their clowning, execute some fast and striking acrobatics. The act delivers thirteen minutes of fast entertainment.

Lavelle and Sinclair are a lavishly dressed pair of dancers and singers with an uncommon degree of variety in their offering. They have three or four attractive changes, all neat and pretty, and the work both in the dancing and singing was excellent.

The Three Motor Girls make up a sprightly trio of dancers. Their singing leaves a good deal to be desired, but the act is a pretty one in a light way and pleased.

The Four Sunbeams, the American Ladies' Quartet, Ford, Andrus and Earthquake, and McNish and Penfield (all under New Acts) were the others.

Rush.

125TH STREET.

"The Pianophiends" and Haslam (New Acts) struggle for feature display in the billing, with varying fortunes according as one observes the signs in front of the house or the regular paper scattered over Harlem.

Judged by that simple standard, the volumn of applause, Julius Tannen, in a single talking act that is practically new as to material, ran both a close race. Tannen's matter alone is new. His methods are the same, and he works with his old ease and assurance. Much of the talk was a move too quick for the uptown audience, but he worked enough "local" matter into the monologue to establish himself an undoubted hit. It takes an immensely wise and alert audience to catch the full value of Tannen's chopped-off points, but he has the knack of catching his hearer's personal interests and turning them to his own advantage. Without his entertaining talk the series of exceedingly clever impersonations would make an act strong enough to stand on its own legs. Tannen's Junie McCree "dope fiend" mimicry compares with the best work of the sort that has been shown. It is a bit overdrawn, but that fact serves the better to accentuate the peculiarities of the original. The monologist made a lot of capital out of the "local," "Gee, I wish I could 'do' McAllister."

"The Pianophiends" has been worked out into an exceedingly smooth-running musical act, with a dash of "girl" and spectacular interest. It has the value of novelty in an unusual degree and the essentials of swift motion and unflagging interest are sustained by a frequent change of stage picture. The lap dogs that were used when the sketch was new are gone, and the finish is led up to in much better shape with a lively dance involving everybody in the cast. This supplies an adequate closing, a rather obvious weakness of the act in its earlier stages of development.

Friend and Downing depend pretty largely upon the expedient of parody singing for their applause. Much is to be forgiven them on this score, however, by reason of their using fresh parodies. Out of a series of probably nine, there are but two that have been used before. The rest are probably the property of this pair. They are fairly amusing, a new one on "And a Little Bit More" being the best of the batch. The talk is consistent and well put together.

The Dixie Serenaders filled the No. 2 place satisfactorily. The talk in their second part has been put into better form than when the act was last seen. There is less of the exchange of polite persiflage between the interlocutor and end men, and the comedian on the prompt side is given more generous opportunity for independent fun making. This works to the undoubted advantage of the offering.

Beside Haslam, Joe Cook and Brother and Harry Crandall and company are under New Acts.

Rush.

PASTOR'S.

The usual mixed entertainment, striking about the Pastor average of merit.

Hayward, Conroy and company closed the show with a gale of laughter. The blackface comedian of the quartet is an exceedingly skillful laugh getter. There is no noise or horseplay about his work, some of the best of his points being secured entirely in pantomime. The other members furnish only a background for him to work upon. Jessie Hayward's French accent is a bit motheaten, but she carries herself gracefully and fills her part of feeder satisfactorily. Harry Hayward makes a good enough "straight" man, but his evening clothes need attention.

Annie Bernstein and her steam calliope voice made a popular number on the program, although the singer did a bit of the "rawest" song "plugging" on Monday evening that has been heard hereabouts, for the benefit of a New York music published who occupied the o. p. box. Miss Bernstein used a new song that registered an undoubted hit, and helped her to an uproarious reception.

Dawson, Mack and company have another capable blackface comedian. "A Day at the Circus" is the title of the sketch, played in "one" before a drop showing the exterior of a circus side show tent. The action is inconsequential, but it gives opportunity for a quantity of amusing comedy by the blackface member. The dialogue runs along entertainingly, and with a good average of pointedness.

Harry Botter and company in "A Matrimonial Blizzard" appear with the rough farce that has been shown before about the local vaudeville houses. The Pastor audience found some amusement in the clowning, but the sketch is entirely too crude and boisterous to entertain a discriminating audience.

Mr. and Mrs. Dick Tracy do the familiar sort of rural talking sketch rather effectively. They are both experienced players apparently, and get good value from their material. The Crescent Trio mix pathos of a sort and comedy inextricably in "The Wayward Son." The pathos is maudlin to the limit, its insincerity and staginess moving one rather to laughter than to tears. They boy makes up his face as though he were to play a clown and struts and poses at all times. The other two indulge in a quantity of Irish dialect talk that is pointed only at wide intervals. The man makes a fair Irishman, but the woman's brogue wanders into polite English toward the end, although it is convincing at no time.

Carroll and Clark were on in the very early part. The man is the mainstay of the act. His grotesque acrobatics helped bolster up a weak offering, which was not much improved in value by his partner's musical contributions. The Earl Sisters were programmed to open the bill, but appeared along toward the middle of the show. The girls fall 'way short in the dressing department, but the dancing was liked. The singing was somewhere below average, but both girls are young, pretty and the house liked them.

The Zarrell Brothers, Nat S. Jerome and McCarthy, Sullivan and company (New Acts) were the others.

Rush.

TWENTY-THIRD STREET.

A manager who provides entertainment to draw capacity in an indoor theatre during July deserves unlimited credit, and this is what Harry Leonhardt at the Twenty-third Street theatre did on Monday evening. Mr. Leonhardt has a show this week which could be placed on the boards during January, without a word of complaint being heard.

There are a number of new acts, and plenty of variety to the program, making the show thoroughly enjoyable. If Paul LaCroix, the comedy juggler, "went" as well Monday afternoon as he did in the evening, a better position should have been his due, "No. 4" at least, exchanging with the Carbrey Brothers (New Acts), but other than this there is nothing to be said. Mr. LaCroix did a great deal to place the audience in good humor, and that they enjoyed his performance was made especially noticeable when the juggler was obliged to return for a curtain call after the house had been darkened for the opening of "A Thief in the Night," which followed.

Mr. LaCroix caught the laughs all the way, clinching them with his "bounding" hats. He is doing some expert juggling with the balls, working in good comedy meanwhile, but he will not forego the little talking, which he might—and should eliminate.

Edgar Allen and Company are playing the "Thief" sketch. The principal "company" is a young woman, with not an overstrong voice. When she called for "Mike" it was quite certain that if "Mike" had not been in the wings "rubbernecking" at the audience he would not have heard her. She does very well with the part, however, and Mr. Allen is giving his own conception now, an improvement on his previous performance. Both Mr. Allen and his unnamed assistant found favor, as did Edward Clark and the "Six Winning Widows."

There seem to be some new husbandless young women among the half-dozen Mr. Clark carries. Two are good looking, two are almost, and two are good for comedy points. One wears a flower or small feather in her hair, a privilege evidently not extended to the others, but they all wear silk stockings, and that is something for a "girl act."

When you see silk hosiery in a collection where the majority are of the feminine gender, you conclude that either the act is good, or has been working steadily. Both together do not always follow.

Mr. Clark is playing the "tout" and playing it very well, while the finish remains the same, with the "kissing" song, made memorable by Arthur Dunn, so much so that Clark should discover a substitute. The act made a first class number on a first class program, and had the additional virtue of new costumes to further recommend it.

The other numbers on the program under New Acts are "The London Fire Brigade," Maurice Levi and His Band, Emil Subers, Carbrey Brothers and Italia.

Sime.

The headquarters of the White Rats of America will hereafter be a depot for the disposal of the stamps issued by the International Artisten Loge of Germany. The arrangement was made by the presidents of the orders.

VARIETY ARTISTS' ROUTES
FOR WEEK AUG. 3
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from Aug. 4 to Aug. 11, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates that the route of the circus immediately preceding it may be found under "Circus Routes," which follows "Variety Artists' Routes."

A

Abbott, Mollie, Windsor, Ocean City, Md., indef.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, E. Kirke, & Co., Auditorium, Norfolk, Va., to Sept. 30.
Adams & Mack, Opera House, Old Orchard Beach, Me., to Aug. 19.
Adams, George, Beacon Lake pk., Webster, Mass.
Adelman Trio, Empire, London, to Aug. 12.
Adler, Flo, West End pk., New Orleans.
Adler, Jaentee, & Co., Mannion's pk., St. Louis.
Ahearns, The, Park, Rockland, Me.
Ahearn, Charles, Hippodrome, Ocean City, N. J.
Alabama Four, North Beach, L. I., indef.
Alberto, Forepaugh-Sells; C. R.
Aldo & Vannerson, Circo Bell, Mexico, to Oct. 26.
Alexander & Scott, Idlewild pk., Richmond, Va.
Alfredo & Cerita, Sells-Floto, C. R.
Alpha Trio, Beacon Lake pk., Webster, Mass.
Alpine Troupe, Unique, Minneapolis.
Alvin Bros., Oakford pk., Jeanette, Pa.
American Newsboys' Quartet, Lake View pk., Terre Haute, Ind.
Americus Comedy 4, Temple, Detroit.
Andersons, The 4, Lyric, Muskogee, I. T.
Antrim & Peters, Aug. 10, Family, Butte, Mont.
Appleby, C. J., 95 Dearborn, Chicago, R. 41.
Arcaris Trio, Ringling Bros., C. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Ardo & Eddo, 151 E. 15, N. Y.
Arlington Four, Majestic, Chicago.
Armond, Grace, Bijou, Anderson, Ind.
Armstrong & Clark, Majestic, Chicago.
Armstrong, Geo. F., 15 Walnut, Muskegon, Mich.
Arnold, Capt. J. W., Fair pk., Dallas, Tex., indef.
Arnot & Gunn, 215 6th Ave., N. Y.
Artist, Lee, Cole Bros., C. R.
Astrellas, The, 250 W. 45, N. Y.
"At the White House," Orpheum, Los Angeles.
Auberts, Les, 14 Frobel Str., Hamburg, Ger.
Aug, Edna, Apollo, Vienna, indef.
Auers, The County Fair, Fonda, Ia.

B

Baggessens, The, Gl. Herstehange, Svendborg, Den.
Bailey & Austin, Music Hall, Brighton Beach, N. Y.
Banks-Brenzeale Duo, Buffalo, N. Y.
Barnes, Al., Bijou, Duluth.
Barneys, Three, Webster pk., La Salle, Ill., indef.
Barnold's Animals, Hammerstein's, N. Y., indef.
Barry & Wolford, Oak Summit pk., Evansville, Ind.
Barry, Mr. and Mrs. Jimmy, Dingman's Ferry, Pike Co., Pa.
Barton & Ashley, St. James, L. I.
Bayrooty Bros., Barnum & Bailey, C. R.
Beard, Billy, 1401 Drayton, Savannah, Ga.
Beaumont's Ponies, Music Hall, Brighton Beach, N. Y.
Beecher & Maye, Park, Bridgeton, N. J.
Beecher & Mayer, Majestic, Pittsburg, to Aug. 10.
Bedini, Donat, 229 W. 38, N. Y.
Bedinis Family, Ringling Bros., C. R.
Bedouin Arabs, C. O. H., Chicago.
Bellclaire Bros., K-P 23d St., N. Y.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, care Wolfe, 19 Stuyvesant, N. Y.
Bell, Crystal, Crystal, Marion, Ind.
Bell, Frank, 223 W. 45, N. Y.
Boyce Bros., Hargreaves, C. R.
Bennet, Laura, 14 Linden, Jersey City.
Bernard & Weston, Glen Haven, Rochester, N. Y.

See explanatory note head of Routes.

Berry & Berry, Shea's, Buffalo.
Berre & Hicks, John Robinson, C. R.
Bersac's Circus, Ocean pk., Long Branch, N. J., indef.
Big City Quartet, Majestic, Chicago.
Blssonette & Newman, 167 Dearborn, Chicago, care Gregory.
Binney & Chapman, Garden, Memphis, indef.
Black Hussars, Hippodrome, London, Eng., to Aug. 26.
Blair & McNulty, Gem, Missoula, Mont., indef.
Blake, Chas., 14th St. Theatre, New York.
Blamphin & Hehr, Star, Atlanta, Ga., indef.
Blanchard Bros., Beacon Lake pk., Webster, Mass.
Bolses, Five, 44 Curtis, Grand Rapids, Mich.
Boller, John & Louis, Barnum & Bailey, C. R.

See explanatory note head of Routes.

Bootblacks' Quartet, Romona pk., Grand Rapids, Mich.
Bowen Bros., Orpheum, Chillicothe, O.
Bowen Brothers, Orpheum, Chillicothe, O.
Bowers, Walters & Crooker, 145 W. 47, N. Y.
Bowery Comedy Quartet, 208 West Charles st., West Hoboken, N. J.
Boyd & Veola, 209 E. 14, N. Y.
Brachard, Paul, Hagenbeck-Wallace, C. R.
Bradfords, The, 210 W. 40, N. Y.
Bradna & Derrick, Barnum-Bailey, C. R.
Bradys, The, 247 So. Flower, Los Angeles.
Bradley & Davis, Orpheum, Vancouver, B. C.
Bragdons, 4, O. H., Kittanning, Pa.
Brin, 23 Haymarket, London, S. W., Eng.
Brinn, care Norman Agcy., 33 Haymarket, London.
Broadway Quartet, Mad. Sq. Roof, N. Y., indef.
Brooks & Jeanette, Beacon Lake pk., Webster, Mass.
Brooks, Herbert, 20 W. 98, N. Y.
Brooks & Vedder, Pantages, Tacoma, Wash.
Brown, Harris & Brown, Riverside, R. I.
Brown, Mary Ann, Electric pk., Baltimore.
Brown & Wright, Alemeda pk., Butler, Pa.
Browning, Mr. and Mrs., 126 W. 83, N. Y.
Browning & Le Vau, 895 Cauldwell ave., N. Y.
Bruces, The, Cole Bros., C. R.
Bruno & Russell, Menlo pk., N. J.
Bryant & Seville, Magnola pk., Plymouth, Mass.
Buckleys, Musical, Pueblo, Col.

SAILING AUG. 20 FOR EUROPE.
BUCKNER
SENSATIONAL CYCLIST.
Hotel Gerard, N. Y. City.
Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Budworth & Wells, White Bear Lake, Minn.
Burke, Jno. P., Floods pk., Baltimore.
Burke & Urline, Forrest Casino, Rocky Point, R. I.
Burke & McEvoy, 44 Seventh ave., N. Y.
Burke, Jno. P., Flood's pk., Baltimore.
Burkart, G., Cole Bros., C. R.
Burkhardt, Chas. J., 156 W. 45, N. Y.
Burns, Morris & Co., 811 Ocean ave., Jersey City.
Burns, Harry, Swisha, Morgantown, W. Va.
Burns, Morris & Co., Acme, Sacramento, Cal.
Burt, Glenn, 714 W. 9, Cincinnati.
Burton & Burton, 309 W. 55, N. Y.
Burton & Brookes, Fair Haven, N. J., indef.
Burtinos, The, Mineral Wells pk., Mineral Wells, Tex.
Bush & Elliott, 1238 42, Brooklyn.
Bush & Elliot, Celoron pk., Jamestown, N. Y.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Butler, Isabelle, Barnum & Bailey, C. R.
Butlers, 4, Radium, Chickasha, I. T., indef.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byrd & Vance, Elyria, Elyria, O.
Byrons, 5 Musical, Orpheum, San Francisco.
Byers & Hermann, Temple, Detroit.

C

Caesar & Co., St. Charles Hotel, Chicago.
Callahan, James, St. Joseph, Mich.
Cameron & Flanagan, Aug. 12, Celeron pk., Jamestown, N. Y.
Canfield & Carlton, 2218 80, Bensonhurst, L. I.
Cardownie Sisters, box 106, Liberty, N. Y.

See explanatory note head of Routes.

Carlin & Otto, 913 Prospect ave., Buffalo.
Carl & Bullman, Airdome, Mineral Wells, Tex.
Carnell, Edna, Flood's pk., Baltimore, to Aug. 30.
Carmen Troupe, Barnum & Bailey, C. R.
Carrie, Mlle., Orpheum, Salt Lake City.
Carillo, Leo, Nyack, N. Y.
Carlos, Chas., Ringling Bros., C. R.
Carol Sisters, Orpheum, Vancouver, B. C.
Carson & Willard, 2210 No. Lambert, Phila.
Carter Sisters, Lafayette, Buffalo, indef.
Carter & Taylor, 256 W. 43, N. Y.
Carroll, Joe, Majestic, Chicago.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carters, The, Star, Jeanette, Pa.
Cartmell & Harris, 1031 McDonough, Baltimore.
Carus, Emma, N. Y. Roof, indef.
Carver & Pollard, C. O. H., Chicago.
Casey & Craney, Airdome, Leavenworth, Kan.
Cassady, Eddie, Steel Pier, Atlantic City, to Sept. 20.
Cassin & Cassidy, Crystal pk., Joplin, Mo., indef.
Castanos, The, National, San Francisco.
Cell, Cleone Pearl, Carnival pk., Kansas City, Mo.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chapin, Benj., Orpheum, Los Angeles.
Chester, Chas., Hagenbeck-Wallace, C. R.
Chick, Leonard T., Garden, Washington, indef.
Christy, Wayne G., Airdome, Bedford, Ind.
Christy, Great, 6 Wright, Stapleton, S. I., N. Y.
Cinquevalli, Paul, 5 Mostyn road, Brixton, London.
Clairmont, 2051 Ryer av., N. Y.
Clarence Sisters, Waldameer pk., Erie, Pa.
Clare, Frances, box 44, Hopewell, N. J.
Clark Bros., Hagenbeck-Wallace, C. R.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Eddy, Pastor's, N. Y.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Clermontos, Hippodrome, London, to Aug. 31.
Cleveland, Claude & Marion, Pinehurst pk., Worcester, Mass.
Cliffords, The, Barnum-Bailey, C. R.
Clinton & Jermone, Shea's, Buffalo.
Clinton, Chris, Theatorium, Bennington, Vt., indef.
Clivette, 274 Indiana, Chicago.
Coccia & Amato, Monumental, Baltimore.
Cohan, Josephine, South Africa.
Cole, George, Barnum & Bailey, C. R.
Coleman, Boyd & Co., Peace Haven, Winthrop, Mass.
Collins & Hart, Hammerstein's, N. Y., indef.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Conway, Jack, 231 W. 141, N. Y.
Colonial Septet, Ye, East End pk., Memphis, Tenn.
Corrigan, Emmett, Shea's, Buffalo, Aug. 26.
Cooke & Clinton, Novelty, Stockton, Cal.
Cook, Joe, & Bro., Proctor's, Jersey City.
Cook, Frank, Austin & Stone's, Boston, indef.
Coombs, Frank, & Muriel Stone, 65 W. 106, N. Y.
Cooper & Robinson, Music Hall, Brighton Beach, N. Y.
Corinne, Shea's, Buffalo, Sept. 2.
Corellis, 3, 25 Oswego, Boston.
Cossar, Mr. & Mrs., Breedsville, Mich.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Coyne & Timlin, Windmont pk., Kewanee, Ill.
Cozad, Belle & Earl, East Lake pk., Birmingham, Ala., indef.
Craig, Richy, 335 3d Ave., N. Y.
Crawford & Manning, 254 W. 43, N. Y.
Cremation, 23d Street, N. Y.
Creo, Phillips, Richmond, Ind.
Creole Belles, Buda-Pesth, Austria, Aug. 31 to Sept. 30.
Creswell, W. P., Bijou, Dickinson, N. D.
Crickets, The, Shea's, Buffalo.
Cronin, Morris, 21 Alfred pl., London.
Culver & Foster, care Y. M. C. A., 153 LaSalle, Chicago.
Cummings, Thornton & Co., Aug. 5, Grand, Fargo, N. D.
Cummings, Thornton & Co., Grand, Fargo, N. D.
Curtin & Blossom, White Oak pk., New Britain, Conn.

D

D'Alvini, Rocky Point, R. I., indef.
Dahl, Dorothy, Avon pk., Youngstown, O.
Dale & Co., Dottie, 252 W. 36, N. Y.
Dale & Dale, Pike, Canal Dover, O.
Dale, Sydney, Summit pk., Utica, N. Y.
Daly & Devere, 115 E. 115, N. Y.
D'Amon, Chester, Atlantic City.
Dailey Bros., 1379 N. Main, Fall River, Mass.
Dancing Dolls, Music Hall, Brighton Beach, N. Y.
Darrows, The, 49 Front, Owego, N. Y.
Day, Geo. W., V. C. C., 147 W. 45, N. Y.
Davenport, Edna, Bijou, Phila., to Aug. 31.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis & McCauley, Grayling, Mich., indef.
Davis, Edwards & Co., 23d Street, N. Y.
Dawson & Whitefield, Aug. 12, Keewahdin pk., Port Huron, Mich.
DeCoe, Lake Cliff Casino, Dallas, Tex.
DeFays, Musical, Valley City, N. D.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre Haute, Ind., indef.
Delmont, Fred, Hagenbeck-Wallace, C. R.
Delno Troupe, Hagenbeck-Wallace, C. R.
Delmore, Ralph & Co., Music Hall, Brighton Beach, N. Y.
Deltons, Three, 201 E. 14, N. Y.
Deltorelli & Glissando, 198 Hoboken road, East Rutherford, N. J.
DeLaceys, Two, Star, Donora, Pa.
Delmore, Misses, Celeron pk., Jamestown, N. Y.
Delaphone, 54 Willoughby, Brooklyn.
De Mateos, The, Hotel Fremont, Chicago.
Deming, Joe, Shea's, Toronto.
DeWitt, Burns & Torrance, 628 N. 45, Phila.
De Vay & Miller, 209 E. 14, N. Y.
DeVeau, Hubert, Bijou, Mariette, Wis.
Demarest's Equestrians, Hillside pk., Newark, N. J., indef.
Demarlo, Harry, Ringling Bros., C. R.
Deming, Joe, Shea's, Toronto.
Deonzo, George, Fonda, Ia.

See explanatory note head of Routes.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week	Theatre or Park	City	State

For any open time fill in either Permanent or Temporary Address, which will be inserted in the Routes after your name instead of theatre. A temporary address will be printed if forwarded by mail or wire by Tuesdays. All permanent addresses received will be filed, and when an open date occurs will be filled in without further attention from you, unless you desire a temporary address for that week used.

CARDS WILL BE MAILED UPON REQUEST

BURLESQUE PEOPLE

Commencing with the opening of the season all members of burlesque organizations having speaking parts will be listed under "Variety Artists' Routes." Use the printed form on this page, GIVING YOUR NAME, OR NAME OF ACT, AND SHOW ONLY you are with. DO NOT GIVE ROUTE.

Devine & Williams, The, Willimere, Bath Beach, L. I.
Diamond & May, Fischer's, Los Angeles, indef.
Dickson, Helen & May, Pastor's, N. Y.
Dierick Bros., Circo Beil, Mexico City, to Jan. 4.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, Park, Springfield, O.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Donovan & Arnold, Grand, Tacoma, Wash.
Dove & Lee, Park, Johnstown, Pa.
Doyle, Major Jas. D., Empire, San Francisco, to Sept. 2.
Drawee, Frisco & Ilambo, 5 Rue Lafitte, Paris.
DuBois, The Great, Woodland pk., Ashland, Pa.
Dudley, O. E., Crystal, Elwood, ind., indef.
Duncan, A. O., V. C. C., 147 W. 45, N. Y.
Dupree, Bob, Canvas Theatre, Provo, Utah, indef.
Dupree, Lena, Conner's, Coney Island, N. Y., indef.
Dupree, George & Libby, Lyric, Dallas, Tex.
Duprez, Fred, Bijou, Duluth, Minn.

E

Earl & Bartlett, Riverside pk., Saginaw, Mich.
Edmonds & Haley, Crystal, Anderson, Ind.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Elinore Sisters, Kings pk., L. I.
Elliott & West, pk., Wheeling, W. Va.
Ellsworths, 4, 260 W. 38, N. Y.
Elwood & Benton, Star, Wilkes-Barre, Pa.
Esmeralda Sisters, Krestowski, St. Petersburg, Russia, to Aug. 31.
Emerald Trio, 443 Central ave., Brooklyn.
Emerson & Baldwin, Pastor's, N. Y.
Emmett, Gracie, 77 Avon, Somerville, Mass.
Empire Comedy 4, Union Sq., N. Y.
Emperors of Music, Four, 431 W. 24, N. Y.
Engleton, Nan, C. O. H., Chicago.
Erb & Stanley, Moline, Ill.
Ergotti & King, Grand, Hanley, Eng.,; 12, Empire, Gloucester.
Espe, Dutton, & Espe, Bijou, Duluth, Minn.
Evana Trio, O. H., Alliance, O.
Evans, Billy, Drexel Bldg., Phila.
Everett, Joe, Hargreaves, C. R.
Everett, Sophie, & Co., Keith's, Boston.
Evers, George W., People's, Los Angeles, Cal.

F

Fantas, 2, Lyric, So. McAlister, I. T.
Farb & Hyams, 515 N. 6, Cincinnati.
Farrell, Billy, Moss & Stoll, Eng.
Farley, Jas. & Bonnie, National, San Francisco.
Fay Sisters, Music Hall, Brighton Beach, N. Y.
Fay, Coley & Fay, Empire, San Francisco, indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., indef.
Faye, Elsie, Hopkins pk., St. Louis.
Felix, Mr. and Mrs., & Co., Jamaica, L. I.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferguson & Mack, Clarendon Hotel, Chicago, indef.
Ferry, East End pk., Memphis, Tenn.
Fiddler & Shelton, Milwaukee, Wis.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Finneys, The, Fontaine Ferry pk., Louisville.
Fisher, Mr. and Mrs. Perkins, Stony Brook, L. I., N. Y.
Fisher & Berg, care Sher, 51 E. 9, N. Y.
Fiske & McDonough, Pastor's, N. Y.
Flatow & Dunn, 206 E. 14, N. Y.
Flemen & Miller, 810 Knickerbocker, Brooklyn, N. Y.
Fletcher, Chas. Leonard, 121 W. 42, N. Y.
Flora, Mildred, 23d, St., N. Y.
Florence Sisters, Tournee Sequinn, Rio de Janeiro, Brazil.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Forbes, Mr. & Mrs. Arthur, Temple, Detroit.
Forresta, Musical, 59 Dearborn, Chicago. R. 508.
Forrester, Sidney, 137 W. 49, N. Y.
Fostell & Emmet, Central pk., Dover, N. H.
Fougere, Hammerstein's, N. Y.
Fox & Hughes, Empire, Boise, Idaho, indef.
Foote, Commodore, & Sister Queenie, White City, Chicago, indef.
Foster & Coulter, Riverview, Chicago, indef.
Frankie, Fannie, Whalon Park, Fitchburg, Mass., to Sept. 3.
Franka, Two, Cole Bros., C. R.
Franka & Franks, Robinson's Shows, C. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick Bros. & Burns, C. O. H., Chicago.
French, Henri, 23d Street, N. Y.
Frey Trio, Oak Summit pk., Evansville, Ind.
Frosto, Chas., W. 6, Faribault, Minn.
Futurity Winner, Sept. 2, K.-P., 125th St., N. Y.

G

Galando, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Gardner & Maddern, 44 W. 66, N. Y.
Gardiner Children, 1958 N. 8, Philadelphia.
Gartell Bros., 416 So. Main, Gloversville, N. Y.
Gassman, Josephine, Magdeburg, Germany, until Sept. 30.
Gavin, Platt & Peaches, Bell, Oakland, Cal.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton ave., Chicago.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gieger & Walters, Ingersoll pk., Des Moines, Ia.
Gilbert, Vesta, Central pk., Dover, N. H.
Giondi, Art. Crystal pk., Joplin, Mo., indef.
Girard & Gardner, Amityville, L. I., N. Y.
Gladstone Children, Crystal, Anderson, Ind.
Goforth & Doyle, Cascade pk., Newcastle, Pa.
Golden, Lewis, Flood's pk., Baltimore, indef.
Golden & Hughes, Melford, Mass.
Goldin Russian Troupe, Hagenbeck-Wallace; C. R.
Goldsmith & Hoppe, Lake Park Theatre, Canton, O.
Goolmans, The Musical, Hayden Cottage, Lake Ripley, Wis.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Belle, Recreation Pier, Fresno, Cal.
Gordons, Bounding, Folies Bergere, Paris, Aug. 31 Sept. 30.
Gorman & West, 52 E. 88, N. Y.
Goss, John, New Phillips, Richmond, Ind.
Gottlob, Mr. and Mrs., 2144 Lexington ave. (care Berliner), N. Y.
Gracey & Burnett, Fair Haven, N. J.
Graham, Geo. W., Scenic, Providence, indef.

See explanatory note head of Routes.

Gray's Marionettes, Colonial Bldg., Boston, Mass., care Flynn.
Gray & Graham, Henderson's, Coney Island N. Y.
Greene & Werner, box 19, Macatawa Lake, Mich.
Gregory, The Great, Auditorium, Ottawa, Can.
Guise, Johnie, Keewahdin pk., Port Huron, Mich., to Aug. 18.

H

Haines, Lola, Wonderland, Revere Beach, Mass., indef.
Hall, John G., P. O. B. 191, Leeds, Green Co., N. Y.
Hall & Colborn, Lyric, Joplin, Mo., 4-7.
Hallen & Hayes, Pastor's, N. Y.
Hamptou & Bauman, Appolo, Berlin, Germany, to Sept. 1.
Hanlein & Lounie, 706 I st., S. E., Washington, D. C.
Hanvey, Louise, Princess, Columbus, O.
Harcourt, Frank, Lyric, Seattle, Wash.
Harcourt, Daisy, Valentine, Toledo, Sept. 2.
Harding & Ah Sid, travel; 12, People's, Denver.
Harland & Rollison, Grand, Bellingham, Wash.
Harmonious Four, Meadville, Pa.
Hart Bros., Hagenbeck-Wallace; C. R.
Harris, Sam, Star, Homestead, Pa.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk, Va., indef.
Haskell, Loney, 49 Lexington ave., N. Y.
Howard & Lewis, Paxtang pk., Harrisburg, Pa.
Havery, W. S., & Co., 132 E. 17, N. Y.
Hayes, Ed. C., Princess, Cleveland.
Hayes & Haley, 147 W. 127, N. Y.
Haynes & Harney, 144 East Bridge, Oswego, N. Y.
Hazard, Grace, 204 W. 44, N. Y.
Hazzard, Lynne & Bonnie, Bijou, Superior, Wis.
Hearn, Tom, Hackney Empire, England.
Heclow, Charles & Marie, 252 N. High, Chillicothe, O.
Hefron, Tom, Sanatogo pk., Pottstown, Pa.
Henry, Capt., Empire, Bakersfield, Cal.
Henry & Young, Shellpot pk., Wilmington, Del., indef.
Herbert the Frogman, Sells-Floto, C. R.
Herrmann, The Great, Paris, indef.
Hess, Billy, Surf Ave. O. H., Coney Island, indef.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Robbins' Show, C. R.
Hewlette, Bob & Mae, Coeur d'Alene, Spokane, Wash.
Hickman, Robert & Co., 23d Street, N. Y.
Hilda, Mme., Sells-Floto, C. R.
Hill, Cleone Pearl, Carnival pk., Kansas City, Mo.
Hill, Cherry & Hill, Happyland, Staten Island, N. Y.
Hiltons, Marvellous, Mannion pk., St. Louis.
Him & Them, Luna pk., Chicago, indef.
Hines & Remington, Harrison, N. Y.
Hinman's Water Circus (Capt. Sidney), Steeplechase, Coney Island, to Sept. 1.
Hobsons, Two, Ringling Bros.; C. R.
Hoch, Emil, & Co., Recreation Mt., Catalina Island.
Horton & LaTriska, Sipes', Kokomo, Ind.
Houston, Fritz, Casino, Rye Beach, N. Y.
Howard, May, 3603 Prairie ave., Chicago.
Howard, Harry & May, 161 So. Paulina, Chicago.
Howelson, Capt. Carl, Barnum-Bailey, C. R.
Huehn, Musical, Ashland pk., Auburn, N. Y.
Humes & Lewis, pk., Pittsfield, Mass.
Huntoon, Dad & Clara, Monarch, Lawton, Okla., indef.
Hutchinsons, Three, Crystal, Elkhart, Ind.
Hyde, Mr. and Mrs. Roht., Camp Rest, E. Holden, Me., indef.
Hyde, Walt. M. & Co., 3506 5th ave., Pittsburg.

I

Illustorelles, The, Canobie Lake pk., Salem Depot, N. H., to Sept. 2.
Immensaphone, The New, Travel; Orpheum, San Francisco, Aug. 12.
Inman, The Great, 312 W. 24, N. Y.
Inness & Ryan, Rock Spring pk., Alton, Ill.
International Four, Summit pk., Utica, N. Y.
Italia, 356 Mass. ave., Boston.

J

Jackson Family, Romona pk., Saginaw, Mich.
James, Daisy, Music Hall, Brighton Beach, N. Y.
Jacobs, Jule, 331 N. Ogden, Buffalo, N. Y.
Jacobs & Sardell, Sells-Floto, C. R.
Jeanre & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, 3362 Arlington, St. Louis.
Johnson & Dean, Os-Budavara, Budapest, Hungary, to Aug. 31.

See explanatory note head of Routes.

Johnson, Chester, 333 3d Ave., N. Y.
Johnsons, Musical, Empire, Nottingham, Eng.; Empire, Hague, London, Aug. 12.
Johnson & Wells, Pastor's, N. Y.
Jolly & Wild, Family, Great Falls, Mont.
Jones, Chester, 211 E. 14, N. Y.
Jones, Roy C., Figure Eight pk., Niagara Falls, N. Y., indef.
Jones & Raymond, Varities, Terre Haute, Ind.
Jones & Walton, box 78, Baden, Pa.
Judsons, The Great, Altherr's Show, St. Louis, Mo., indef.
Jules & Marzon, Barlow's Minstrels, pk., Akron, O.
Jnly & Paka, Cedar Point, Sandusky, O., indef.

K

Kaufman Troupe, Ringling Bros.; C. R.
Kaufman, Reba & Ines, Bijou, White City, Chicago.
Keegan & Mack, Woodlyn pk., Camden, N. J.
Keesey, Herbert, Dowling's, Logansport, Ind., indef.
Keeley Bros., Orpheum, Auburn, N. Y.
Keife, Zena, 26-8, Oakland, Cal., to Sept. 1.
Keller, Major, Buffalo Bill's; C. R.
Kelley, Walter C., Palace, London, Eng.
Kelleys, The Three, Gaiety, Galesburg, Ill., indef.
Kelly, M. J., 40 Johnson, Brooklyn.
Kelly & Massey, Lakeview pk., Middleton, Conn.
Keltons, 3, Alamo, Cedar Rapids, Ia.
Kemp, Wm. A., Irvindale pk., Warren, Pa., indef.
Kemp's Tales of the Wilds, The Angelus, Denver.
Kempton, Everett, Casino, Rocky Point, R. I.
Kennedy Bros. & Mack, Luna pk., Buffalo.
Kennedy & Wilkens, 46 & Bway., W. R., N. Y.
Kennedy, Matt, Lafayette, Buffalo, indef.
Kenton, Dorothy, Whallonsburg, Essex Co., N. Y.
Kenyon, Healy, & Joe Allmon, 67 So. Clark, Chicago.
Kherns, Arthur H., Ramona pk., Grand Rapids, Mich.
Klein, Ott Bros. & Nicholson, Forest pk. Highlands, St. Louis.
Kimball & Donovan, Flynn's pk., Skowhegan, Me., to Sept. 2.
Kingsbnrys, The, Richardson Farm, North Carver, Mass.
Kings, The Two, Sacandaga pk., Gloversville, N. Y.
KinKaid, Billy, Barnnm & Bailey, C. R.
Kins-Ners, 343 N. Clark, Chicago.
Kiralfo Bros., 1710 3d ave., Evansville, Ind.
Kirschhorns, 207 So. 13, Omaha.

Knowles, Harry, 1553 Broadway, N. Y., care W. R. A.
Knox, W. H., Elysian Grove, Tucson, Aris., indef.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Klifton, Oak Summit pk., Evansville, Ind.
Kohl, Gus and Marion, O. H., Brownsville, Pa.
Kramer & Bellclair, C. O. H., Chicago.
Kratons, The, Union Sq., N. Y.

L

La Adelia, Milford Centre, O.
La Clair & West, box 202, Sea Isle City, N. J.
LaCroix, Paul, Hammerstein's, N. Y.
La Delles, The Fantastic, O. H., Decatur, Ind., to Sept. 21.
Lambert & Williams, Brookside pk., Athol, Mass.
Lakola, Harry, Star, McKeesrock, Pa.
La Marr, Harry, Garden, Revere Beach, Mass., indef.
La Maze Bros., 605 Glenmore ave., Brooklyn.
LaMont's Cockatoos, 215 Ohio, Chicago.
La Reno, Art, Al Fresco pk., Peoria, Ill., indef.
LaRex, Wonderful, Ringling Bros.; C. R.
La Tour, Irene, Luna pk., Washington.
La Velle & Grant, 226 E. 14, N. Y.
Lausanne, Folles Bergere, Paris, Aug. 31 to Sept. 30.
Lamont, Frank, Bon Ton, Philadelphia, Pa., indef.
Lamont's Cockatoos, Alhambra and Princess, Dunedin.
Langdons, The, Detroit, Detroit, Mich., to Aug. 15.
Langdons, gen. del., Milwaukee, Wis.
Langdon, Hardie, Majestic, Lafayette, Ind.
Langer, W. J., Cole Bros., C. R.
La Tell Bros., Tumbling Run, Pottsville, Pa.
Latina, Luna, Coney Island, N. Y., to Aug. 18.
Lawler, Chas., 100 W. 105, N. Y.
LeClair & Bowen, 168 E. 14, N. Y.
Le Dent, Shea's, Toronto.
Le Gray, Dollie, Bijou, Appleton, Wis., indef.
Le Maire & Le Maire, Crystal, St. Joe, Mo.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Lee, Henry, Hotel Navarre, N. Y.

See explanatory note head of Routes.

Lee, Mr. and Mrs. J. P., People's, Los Angeles, indef.
Leeds & Lamar, Ringling Bros.; C. R.
Le Fevre & St. John, 37 W. 28, N. Y.
Lemonts, The, Orpheum, Turtle Creek, Pa.
Leonard & Louie, White City, Chicago.
Leonard, Gus, Acme, Sacramento, indef.
Leonhardt, Al., Highland Lake pk., Winsted, Conn.
Leonard & Thornton, 1133 Broadway, N. Y.
LeRoy Benson Co., Bellville, Wayne Co., Mich.
Leslie & Williams, Coney Island, Cincinnati.
Leslie, Eddie, Orpheum, Salt Lake City.
Leslie, Bert & Co., 23d Street, N. Y.
Levine & Leonard, Folies Bergere, Paris, Aug. 31 to Sept. 30.
Lewin-Martell Trio, Bijon, Duluth, Minn.
Lewitt & Ashmore, 296 N. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Linn, Ben, Theatorium, Bennington, Vt., indef.
Litchfield, Mr. & Mrs. Neil, 28 Homestead pk., Newark, N. J.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, Duqueren, Pa.
Long, John, Family, Erie, Pa., indef.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 28.
Luce & Luce, 46 & Bway., N. Y., W. R.
Lucy & Lucier, Muskegon, Mich.
Lukens, 4, Lukens' Gym., Reading, Pa.

M

MacLarens, 5 Musical, Atlantic Gardens, Atlantic City.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, 7500 Drexel, Chicago.
Majestic Quartet, Crombie's, Minneapolis, Minn., to Aug. 15.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manley & Sterling, Kingsville, Ont.
Manning Trio, 95 Washington, Chicago, care Zaskell.
Mantell Family, Cole Bros., C. R.
Mantell's Marionettes, Coney Island, Cincinnati, to Aug 18.
Marckley, Frank, Robinson pk., Ft. Wayne, Minn.
Marlowe, Plunkett & Co., Grand, Hamilton, O.
Marshall & King, 330 W. 43, N. Y.
Markey & Moran, Woodland pk., Ashland, Pa.
Marshall, May, 130 State, Rutland, Vt.
Martini & Maxmillan, Pastor's, N. Y.
Martell Family, Cole Bros., C. R.
Martinez, Imperial, Fremont, O.
Mason & Doran, Nickelodeon, Fall River, Mass., indef.
Mason & Filburn, Coeur d'Alene, Spokane, Wash., indef.
Mason & Keeler, Glen Alex Farm, Washington
Massey & Kramer, Ironton, Ironton, O.
Mathews & Ashley, 308 W. 42, N. Y.
Maussey, Wm., Lafayette, Buffalo.
May, Arthur O., O. H., Herrin, Ill.
Maxwell & Dudley, Marges Farm, Jeffersonville, N. Y.
McBann, The, Prague, Austria, Sept. 16.
McBreem, Billy, & Bro., Lyric, Fort Worth, Tex.
McPhee & Hill, Temple, Detroit.
McGinnis Bros., Summit pk., Utica, N. Y.
McKenzie & Shannon, Temple, Detroit.
McNamee, Empire, Watertown, Wis.
McRee & Gilroy, 2841 W. First av., Coney Island, N. Y.
McSorley & Eleanore, Coeur d'Alene, Spokane, Wash., indef.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Meredith Sisters, 202 W. 80, N. Y.
Matthews & McCabe, Bijou, Philadelphia, Pa., to Aug. 31.
McCarthy, Myles, Grand, Tacoma, Wash.
McConnell Sisters, Ocean View, Norfolk, Va.
McCree & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Lulu, Grand, Altoona, Pa., indef.
McKenzie & Shannon, 217 W. 19, N. Y.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Military Octet, Sohmer pk., Montreal.
Miller & McCauley, Utanah, Ogden, Utah.
Miller, Harvey F., Keith's, Boston.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Milliman Trio, Schuman Circus, Scheveningen, Holland; Central, Madgeburg, Germany, Aug. 15-31.
Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga. indef.
Mitchells, Dancing, 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe & Wesley, Beacon Lake pk., Webster, Mass.
Montgomery & Moore, Lake Pontoosac pk., Pittsfield, Mass.
Montray, 814 Western Ave., Allegheny, Pa.
Moore, Lou W., Hagenbeck-Wallace; C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.
Moran, Pauline, 152 So. Pauline, Chicago.
Morse, Bon, Biscayne Hotel, Atlantic City.
Morse, Billy, Anheuser Music Hall, Aberdeen, Wash., indef.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Morton, Ethel, Electric pk., Galveston, Tex., indef.
Morton, Ed., Madison Sq. Roof, N. Y., indef.
Morton, Fred W., 207 E. 87, N. Y.
Morton, Phil, Lake Lashaway, E. Brookfield, Mass.
Morrison, John, Seattle, Wash., indef.
Mowatts, The Peerless, 1904 Windsor av., Chicago.
Mudge, Eva., Music Hall, Brighton Beach, N. Y.
Mullen & Corelli, K-P's, Jersey City.
Muller, Chun & Muller, Orpheum, Los Angeles.
Murphy, Mr. and Mrs. Mark, box 80, East Setauket, L. I.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 443 Central, Brooklyn.
Murphy, Whitman Co., Asbury Park, N. J.
Murray, Clayton & Drew, Electric pk., Albany.
Murray, Elizabeth M., care John Murray, Orchard, Col.
Murtha, Lillian, 211 E. 10, N. Y.
Musical Toys, The, G. O. H., Wilkes-Barre, Pa.

See explanatory note head of Routes.

SEND IN YOUR ROUTE

for as long as you like. Must reach this office by Tuesdays for current week. Keep us informed of your permanent address, where a wire or letter will reach you. If "laying off" for a week, and you remain for that time at an address not your permanent one, forward us the temporary address in due time, it will be inserted after your name for the open week.

Your name can always be in VARIETY'S Route Sheet.

All variety artists eligible.

N

Narelle, Marie, Christchurch, New Zealand, indef.
Neills (Nelli & Chapman), Orpheum, Los Angeles.
Nelson-Fornum Troupe, 3141 Beverly rd., Brooklyn.
Nevaros, Four, Forepaugh-Sells Bros.; C. R.
Newsboys' Quartet, The Original American, Lake View, Terre Haute, Ind.
Newell & Niblo, Pavilion, New Castle, England.
Newport Bros., Teatro Coliseo, Buenos Ayres, S. A., indef.
Niblo, Fred, South Africa.
Night With the Poets, 12, Freebody pk., Newport, R. I.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Robinson pk., Ft. Wayne, Ind.
Nosses, The, New Brighton, Pa., indef.
Novellos, The, Barnum & Bailey; C. R.
Nugent, J. C., The Oaks, Canal Dover, O., indef.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourn, Chicago.
O'Hana San, Celeron pk., Jamestown, N. Y.
Olivers, 3, Cole Bros., C. R.
O'Neil, Andy, Lafayette, Buffalo.
Onlaw Trio, Keewahkin pk., Port Huron, Mich.
Orletta & Taylor, Lafayette, Buffalo, indef.
O'Rourke & Marie, Pastor's, N. Y.

P

Palmer & Saxton, Grand Family, Fargo, N. D.
Papluta, Wintergarten, Berlin, Aug. 17-Sept. 30.
Patty Bros., Ringling Bros.; C. R.
Paulinetti & Piquo, Kunall, Geneva, Switzerland, to Aug. 15.
Pantzer Troupe, Willy, Hammerstein's, N. Y., indef.
Pepper Twins, Lindsay, Ont., Can.
Personi, Camille, Bijou, Superior, Wis.
Pianophiends, The, Union Square, N. Y.
Picchiani Troupe, Luna pk., Buffalo.
Pierce, Ben., Taunton, Mass.
Pike, Lester, Fairhaven, N. J.
Piper, Franco, Redbourn Herts, Eng.
Poirlers, The Three, White City, Dayton, O.
Pollard, W. D., Mannion's pk., St. Louis.
Poirlers, 3, 167 Dearborn St., R. 618, Chicago.
Powers, Mr. & Mrs. Jno. T., Grand, Tacoma, Wash.
Pryors, Family, Spokane, Wash.
Psycho, Mlle., Mansfield, O. Indef.

Q

Quigg, Mackey & Nickerson, Danville, Ill.
Quintet, Shea's, Buffalo.

R

Radford & Valentine, Vaudeville Club, London, Eng.
Rain Dears, Sept. 2, Union Sq., N. Y.
Rainbows, The, Star, Homestead, Pa.
Ramsey Sisters, Pavilion, Paris, Ill.
Ramsey Sisters, 110 Nassau av., Brooklyn.
Randolphs, Grotesque, Island pk., Sunbury, Pa.
Ranf, Claud, Commercial Hotel, Chicago, Ill.
Rawls & Von Kaufman, 315 E. 14, Kansas City, Mo.
Rawson, Guy, box 44, Hopewell, N. J.
Ray, Fred, & Co., Ingersoll pk., Des Moines, Ia.
Raymond, Al. G., Family, Dayton, O.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, 270 W. 39, N. Y.
Redford & Winchester, Penn Yan, N. Y.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & Earl, Park, Almeda, Col.
Reeves, Al, care Elks' Club, Brooklyn.
Reiltz, Johnnie, Hushman's, Canarsie, L. I.
Rennee Family, Riverside pk., Saginaw, Mich.
Reno, Geo. & Co., Hammerstein's, N. Y.
Renzetta, Bernard, Barnum & Bailey; C. R.
Renzetta & La Rue, Woodlyn pk., Camden, N. J.
Rialto Comedy Quartet, Ingersoll pk., Des Moines, Ia.
Rianos, Four, Freeport, L. I., indef.
Rice & Cohen, Stannard Beach, West Brook, Conn.
Rice & Elmer, 828 Vine st., Philadelphia.
Rice & Prevost, Hammerstein's, N. Y., indef.
Richards, Chris, 49 Fleming road, Kensington pk., London.
Richards, The Great, 941 DeKalb, Bklyn.
Rio Bros., Regent, Salford; Gaiety, Birmingham, Eng., Aug. 12.
Rinaldos, The, 184½ S. High, Columbus.
Rinaldos, The, Congress Springs pk., Saratoga, N. Y.
Ritter & Foster, Empire, Johannesburg, S. A.
Roberts, Signa, Family, Billings, Mont.
Robert-De Mont Trio, 722 W. 14 pl., Chicago.
Rolfson, Marie, Atlantic City.
Rome, Mayo & Juliet, East End pk., Memphis, Tenn.
Romola, Bob, Bijou, Davenport, Ia., indef.
Ronaldos, 3, 138 3, Detroit.
Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Empire, Leeds; 5, Empire Bradford, Eng.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Russell, O'Neil & Gross, Wonderland pk., Wichita, Kan., to Aug. 18.
Rutland Sisters, Canobie Lake pk., Salem Depot, N. H., to Sept. 2.
Ryan, Zorella & Diaz, Barnum & Bailey; C. R.
Ryan & Richfield, Sayville, L. I.
Ryno & Emerson, Star, Uniontown, Pa.

S

Savoys, The, Hagenbeck-Wallace, C. R.
Saunders, Florence, Union Square, N. Y.
Scanlon & Stevens, Pastor's, N. Y.
Schaar Trio, Aug. 4, Vinewood pk., Topeka, Kan.
Schell's, Mme., Lions, Circo Bell, Mexico City, to Jan. 4, 1908.
Schmidling, H. H., 174 Chicago Ave., Chicago.

See explanatory note head of Routes.

School Boys and Girls, Hammerstein's, N. Y., indef.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, 223 3d Ave., N. Y.
Scott, Edouard, Grand, Reno, Nev., indef.
Selbini & Grovini, 35 Princess road, Kensington, pk., London.
Sevengalas, The Original, Phila.
Seymour & Hill, Orpheum, San Francisco.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Shah Manek, Majestic, Pittsburg, indef.
Shannons, The 4, National, San Francisco.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Empire, San Francisco, indef.
Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Shean & Warren, 31 Chester, Mt. Vernon, N. Y.
Shekla, Hammerstein's, N. Y.
Sherman & DeForest, Sherman Hotel, Central Park, L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Shone, Madelyn, Grand, Wilkensburg, Pa.
Sidman, Sam, American, San Francisco, indef.
Sidonas, The, Belmont Lake, Havelock, Ont.
Simpsons, The Musical, 204 E. 52, N. Y.
Singing Colleens, K-P's, Jersey City.
Slater, Finch & Co., Pastor's, N. Y.
Smiths, Great Aerial, Ringling Bros.; C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.
Smythe, Wm. H., Family, Scranton, indef.
Snyder & Buckley, Variety Cottage, Rockaway, L. I.
Sommers, Al., & M. Cook, West River, Green Bay, Wis.
Somers & Stork, Star, Cleveland.
Soper, Bert, Star, Altoona, Pa., indef.
Spaulding & Dupree, box 285, Ossining, N. Y.
Spencer, Lloyd, Lyric, Houston, Tex., indef.
Sprague, Tom, Metropolitan, Rochester, N. Y.
Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., indef.
Stanley, Mr. and Mrs. W. H., 443 Central, Brooklyn.
Stanton & Sandberg, 711 Orchard, Chicago.
Stantz, Henry C., Hagenbeck-Wallace, C. R.
Sterling Bros., John Robinson, C. R.
Stevens & Boehm, White City, Syracuse, N. Y.
Stone, Wizard, Hippodrome, London, Eng., to Sept. 7.
St. Elmo, Leo, Travel, Lyric, St. Joe, Aug. 12.
St. Onge Bros., Wasson's, Joplin, Mo.
Streeter & Herzel, Lyric, Muskogee, I. T.
Stuart & Keeley, 822 College ave., Indianapolis.
Stunning Grenadiers, Orpheum, Los Angeles, to Aug. 18.
Stutzman, Chas., Ninewa pk., Pern, Ill., indef.
Sulcer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, 258 N. Warnock, Phila.
Summers & Winters, Marion, Marion, O.
Sunetaro's Japs, Pantages, Tacoma, Wash.
Sutcliff Troupe, Shea's, Buffalo.
Sutton & Sutton, 165 N. Clark, Chicago.
Sweeney, John S., 452 Turner, Allentown, Pa.
Symonds, Jack, Island pk., Easton, Pa.
Sylow, H., Forepaugh-Sells, C. R.
Sylvester, Lawrence & Grace, Hoag Lake pk., Woonsocket, R. I.

T

Tanean, Felix & Claxton, 331 E. 93, N. Y.
Tauner & Gilbert, Novelty, Denver.
Tarleton & Tarleton, Hagenbeck-Wallace; C. R.
Tasmanians, Four, Hagenbeck-Wallace; C. R.
Taylor, W. B., Cole Bros.; C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 717 Curtis, Denver, Col.
Tennis Trio, Keith's, Boston.
"That" Quartet, Wigwam, San Francisco, to Aug. 31.
The Side Show, Union Square, N. Y.
Thompson, Barry, Lafayette, Buffalo, indef.
Thomson, Harry, Pastor's, N. Y.
Thorne, Mr. and Mrs. Harry, Lake, Brookside pk., Athol, Mass.
Thornton, Bonnie, 23d Street, N. Y.
Thum, J. G., Shenandoah, Pa.
Tianita Midgets, Wonderland pk., Minneapolis, indef.
Toledo, 4 Troupe, Unique, San Jose, Cal.
Tomkins, William, Tomkins Cottage, Rockaway Beach, N. Y.
Travelle & Landers, Chutes, Chicago, indef.
Troubadours, 3, 4-Mile pk., Erie, Pa.
Truesdell, Mr. and Mrs. Howard, 147 W. 45, N. Y.
Trolley Car Trio, Hagenbeck-Wallace; C. R.
Truehart, Dillon & Burke, Flood's pk., Baltimore.
Turnwall, Nellie, Wolff's pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.

U

Uessems, The, Bellevue, Remich, Luxembourg, to October 1.

V

Vagge's, Olympia pk., Chattanooga, Tenn.
Valdare, Bessie, Troupe, Orpheum, San Francisco.
Valveno Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace; C. R.
Vardaman, 270 W. 39, N. Y.
Varno & Valdere, Sells-Floto, C. R.
Vasco, Palais de Ete, Brussels, Belgium, to Aug. 30.
Veda & Quintarow, Lyric, So. McAllister, Ind. Ter.
Verdi Quartet, 23d Street, N. Y.
Verdier Trio, Coeur d'Alene, Spokane, Wash., indef.
Verlops, The, Barnum & Bailey; C. R.
Vivian & Wayne, Forest pk., Boise, Ida., indef.
Voerg, Frank, Bellevue, Sheboygan, Mich.
Vynos, The, Nipmuc Lake pk., Milford, Mass.

W

Wahlund-Tekla Trio, 207 W. 22, N. Y.
Waller & Magill, Woodlynne pk., Camden, N. J.
Walters, Harry, care W. R., 46 & Bway., N. Y.
Walters, James R., Pastor's, N. Y.
Walton, Fred, St. James, L. I.
Walton, Irvin R., Farm, Toledo.
Walton, Irvin R., 121 W. 42, N. Y.
Washer Bros., Oakland, Ky.
Wayne, Al., West End, Green Bay, Wis.
Webb, Romola & Webb, 229 W. 38, N. Y.
Webb, Harry L., Beatrice, Neb.
Webb's Seals, Capt., Forepaugh-Sells Bros.; C. R.
Welch & Menzing, Circle, N. Y., Aug. 4.
Welch, Ben, 23d Street, N. Y.
Wells Bros. & Smith, Electric pk., Kansas City, Mo.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
Weston, Willie, 45 Driggs ave., Brooklyn.
Wharton & LeRoy, 151 Kinzie, Sampson Co., Chicago.
Wheeler Children, Star, Monessen, Pa.
Williams & Mayer, 309 W. 55, N. Y.
White, Ed. & Rolla, 502 E. 79, City.
White, Ed. B. & Rolla, White Oak pk., New Britain, Conn.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitesides, Ethel, Alcazar, Paris.
White & Sanford, Family, Miles City, Mont.
Whitely & Bell, Olympia pk., McKeesport, Pa.
Whitman, Frank, 604 N. 2, Reading, Pa.
Whitman Sisters & Willie Robinson, 105 Tennessee ave., Atlantic City, N. J.
Whittle, W. E., Alhambra, London, Eng., to Aug. 19.
Wilder, Marshall P., 21 Virginia Ave., Atlantic City.
Williams & Mayer, 309 W. 55, N. Y.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Armoros Sisters, 1 Primard., Brixton, London, S. E., Eng.
Willis & Hussan, Majestic pk., La Salle, Ill.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Windom, Parle, Cole Bros., C. R.
Winston's Seals, Barnum & Bailey's Show.
Wise & Milton, K-P's, Jersey City, N. J.
Wolff, W. A., Yafayette, Buffalo.
Wolff Bros., Circo Bell, Mexico.
Wolfing's Stallions, Ringling Bros.; C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Wood & Lawson, Pastor's, N. Y.
Wordette, Estelle, & Co., Shea's, Toronto, Can.
World & Kingston, Orpheum, San Francisco.
Wygand & Wygand, Grand Pier, North Beach, L. I.
Wygand & Wygand, Burtis Auditorium Annex, Auburn, N. Y.

Y

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.
Yalto Duo, Empore, San Francisco, indef.
Yeomans, Geo., Unique, Minneapolis.
Yerxas, The, Forepaugh-Sells; C. R.
Yomamato Bros., Emerald, Adams Co., O.
Young, Ollie, & Bro., Lakeside pk., Akron, O.
Young & Brooks, Suffern, N. Y., to Aug. 31.

Z

Zaras, 4, 104 W. 40, N. Y.
Zarrow Trio, Union Square, N. Y.
Zazell-Vernon Troupe, 141 E. 15, N. Y.
Zazell-Vernon Co., Majestic, Streator, Ill.
Zobedie, Fred, Forepaugh-Sells, C. R.

ADDITIONAL ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Addison & Livingston, Lyric pk., Ft. Smith, Ark.
Laura Bennett, Olympia pk., McKeesport, Pa.
Bradlee Martin & Co., 19, Majestic, Chicago.
Brooks & Kingman, Bijou, Des Moines, Ia.
A. K. Caldera, West End pk., New Orleans, La.
Chatham Sisters, Opera House, Charleston, W. Va.
DeVelde & Zelda, Altro pk., Albany.
Dixon, Bowers & Dixon, Spring Grove pk., Springfield, O.
Earle & Bartlett, Roof Garden, Lancaster.
Fantas (2) Lyric, So. McAlister, I. T.
Ida Gladstone, 335 W. 50, N. Y.
Laurence Gordon, Crystal, Frankfort, Ind.
Harmonious Four, Sunflower Bells Co., Meadville, Pa.
Ed. G. Hays, Princess, Cleveland.
Inness & Ryan, Rock Springs pk., Alton, Ill.
Jackson Family, Riverside pk., Saginaw, Mich.
Tom Lancaster, Lyric, So. McAlister, I. T.
LeVeen & Cross, Grand, Pittsburg.
Chas. Ledegar, Forest pk., Highlands, St. Louis, Mo.
Harvey F. Miller, Keith's, Boston.
Reed & St. John, Rock Springs pk., East Liverpool, O.
Saona, Bell, Oakland, Cal.
Sunny South, Majestic, Chicago.
Swartz & Co., Crystal, Frankfort, Ind.
Tegge & Daniel, 621 Soulard, St. Louis.
Unita & Paul, Rock Springs pk., Alton, Ill.
Harry L. Webb, Beatrice, Neb.

BAND ROUTES

Banda Rossa, Electric pk., Kansas City, Mo., indef.
Brooke's, Forest pk., St. Louis, to Aug. 18.
Caldwell, Great Falls, Washington.
Conway's, Young's Pier, Atlantic City, N. J., indef.
Daiz, Como, pk., St. Paul.
Damrosch, Walter (orchestra), Ravina pk., Chicago, indef.
Ellery, Coliseum, Chicago, indef.
Ferrante, Dreamland, Coney Island, N. Y., indef.
Gennaro, Electric pk., Baltimore, to Aug. 19.
Guenther, Luna, Pittsburg.
Haley, Zoological Garden, Cincinnati.
Haley, Chesapeake Beach, Washington.
Herbert's Grenadier, Luna pk., Washington, D. C.
Hilner, Fairmount pk., Kansas City, Mo.
Holcombe, Kansas City, Mo., to Aug. 18.
Imperial Band of Italy, Columbia, S. C.; Richmond, Va., indef.
Indianapolis, New Castle, Ind.
Kilties, Riverside pk., Ft. Dodge, Ia., to Aug. 17.
Kryl, Zoo, Cincinnati.
Liberati, Electric pk., Detroit.
Navassar, Riverview pk., Chicago.
Parson, Gwynn pk., Baltimore.
Philippini, Luna pk., Cleveland.
Pryor's, Pier, Asbury Park, indef.
Royal Artillery, River View pk., Baltimore.
Russo, Cedar Point, Sandusky, O.
Sorrentino, Forrest pk., St. Louis.
Sousa, Willard Grove pk., Phila., to Sept 2.
Thawvni, Luna pk., Chicago, indef.
Van Der Merchens, Dominion pk., Montreal.
Van Osten, White City, Memphis.
Victor, Celeron pk., Jamestown, N. Y., indef.
Victor's Royal Italian Orchestra, Bergen Beach, indef.
Victor's Italian, Halmer's Auditorium, indef.
Weber, Electric pk., Kansas City, Mo.
Weldon, Chutes, Chicago, indef.

CIRCUS ROUTES

Barnum-Bailey.—Menominee, Mich., 3; Escanaba, Mich., 5; Green Bay, Wis., 6; Fon du Lac, Wis., 7; Jamesville, Wis., 8; Racine, Wis., 9; Elgin, Ill., 10; Rockford, Ill., 12; Dixon, Ill., 13; Freeport, Ill., 14; Dubuque, Ia., 15; Cedar Rapids, Ia., 16; Clinton, Ia., 17; Davenport, Ia., 19; Galesburg, Ill., 20; Quincy, Ill., 21; Keokuk, Ia., 22; Burlington, Ia., 23; Ottumwa, Ia., 24.

Buffalo Bill.—Ottawa, Ill., 6; Kewanee, 7; Peoria, 8; Lincoln, 9; Springfield, 10; Bloomington, 12; Kankakee, 13; Champaign, 14; Decatur, 15; Olney, 16; Evansville, Ind., 17; Terre Haute, 19; Danville, Ill., 20; Lafayette, Ind., 21; Logansport, 22; Marion, 23; Anderson, 24; Indianapolis, 26; Muncie, 27; Springfield, O., 28; Dayton, 29; Richmond, Ind., 30; Hamilton, O., 31.

Forepaugh-Sells.—Schenectady, N. Y., 6; Saratoga Springs, 7; Glens Falls, 8; Rutland, Vt., 9; Mt. Peller, 10; Burlington, 12; Malone, N. Y., 13; Ogdensburg, 14; Potsdam, 15; Watertown, 16; Oswego, 17; Port Hnron, Mich., 19; Flint, 20; Owosso, 21; Bay City, 22; Alpena, 23; Sheboygan, 24; Saginaw, 26; Lansing, 27; Jackson, 28; Battle Creek, 29; Kalamazoo, 30; South Bend, Ind., 31.

Hagenbeck-Wallace.—Bloomington, Ind., 6; Linton, Ind., 7; Robinson, Ill., 8; Vincennes, Ind., 9; Martinsville, Ind., 10.

Ringling Bros.—Ogden, Utah, 5; Salt Lake City, 6; Logan, 7; Idaho Falls, Ia., 8; Butte, Mont., 9; Dillon, 10; Boise, Ia., 12; Baker City, Ore., 13; La Grange, 14; Walla Walla, Utah, 15; Colfax, 16; Spokane, 17; Bellingham, 19; Everett, 20; Seattle, 21-22; Tacoma, 23; Centralia, 24.

Frank A. Robbins.—Simsbury, Conn., 5; Torrington, 6; Winstead, 7; Great Barrington, Mass., 8; Canaan, Conn., 9; Lakeville, 10.

Sells-Floto.—South McAlister, I. T., 5; Haileyville, 6; Wilburton, 7; Wister, 8; Fort Smith, Ark., 9; Stigler, I. T., 10.

Sparks Show.—Gorham, N. Y., 6; Trumansburg, 7; Sayre, Pa., 8; Wyalusing, 10; Mt. Carmel, 17.

See explanatory note head of Routes.

SEPTEMBER 9 AT TORONTO.

Toronto, Aug. 2.

The opening date of "Advanced Vaudeville" at the new Royal Alexandria in this city has been announced as September 9. It is one of the Shubert houses turned over to the United States Amusement Company for K. & E. vaudeville.

Shea's is billed to open August 5.

EASTON'S NEW HOUSE.

Easton, Pa., Aug. 2.

Negotiations were consummated here for the purchase of a site on South Front street on which a new vaudeville theatre is to be erected at a total of $47,000, without the cost of the site. It will be built and conducted by Max Spiegel, of New York, with United's bookings.

OFFERS REWARD TO FIND TRICK.

When Hymack, the lightning change artist, now playing in London, appears over here in the Percy G. Williams houses, which he will do during September, he will offer a reward to anyone who can duplicate his trick of continually removing gloves from his hands, without apparently having over his fingers more than one pair when first appearing.

This is Hymack's specialty, and he has sold the rights to it for the European continent. Nightly in London magicians and others have watched Hymack closely, but none have been able to discover his secret.

The "Eight English Primroses" will again play with the Lew Fields' show next season.

The Chas. K. Harris Courier
Devoted to the interests of Songs and Singers.
Address all communications to
CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 6. New York, August 3, 1907. No. 12.

CALL

Managers of Musical Comedies, Farce Comedies and Burlesque Shows, we wish to call your particular attention to the fact that we have now ready the greatest selection of songs suitable for any production and your time will be well repaid by calling at our office to hear the songs played over by our pianists, and hear the songs sung amidst pleasant surroundings. Don't wait until the last moment, until rehearsals begin, when you will be too busy to listen to "just the kind of song" that you may need and will not be able to get, as you may not have the time to hear it properly demonstrated. Our offices are at your disposal at any time and all times; a call at any time during the day will more than repay you and you can select what you want and not have some song forced upon you that will be in every show on the road under the promise that you are the only one. To those that have used the Harris songs we know you will come again; to those who have not used the Harris songs we want you to come and we know that you will be satisfied.

NEW ACTS

Marvin De Sousa.
Songs.
10 Mins.; One.
Chicago Opera House, Chicago.

Master De Sousa, for he is a mere youngster, gains distinction as the brother of May De Sousa, a talented singer and local favorite. This is his first appearance on the stage. He has a cultivated soprano voice and knows how to use it. The nasal effect in his notes, especially the lower ones, is apparently due to the method adopted in tuition, and will probably wear off eventually. His gesticulations in "Irish Rosie" are too stereotyped, and he should also sing the verse of the song with less haste. There is such a dearth of boy sopranos that Master De Sousa, with more stage experience and proper care, should be in demand.

Frank Wiesberg.

May Hosmer and Company (3).
Dramatic.
25 Mins.; Full Stage (Interior).
Chicago Opera House, Chicago.

For her initial appearance in vaudeville May Hosmer has selected a dramatic sketch entitled "The Heart of Dixie." It is described affirmatively as "an episode of the Civil War." The scene shows what is supposed to be the interior of a telegraph station during the historical conflict of the blue and the gray. The story relates in ofttimes dreary and incongruous sequence the love of a Dixie girl for a Federal spy, who is prevented by the heroine from communicating with his comrades, lest he be involved in some treachery against the Confederates, her people. In spite of declarations of loyalty and patriotism, she yields to the amorous dictation of her heart and sets the culprit free while she is shot by a bullet intended for the spy, and dies in true dramatic style. The author evidently is not familiar with vaudeville. The vehicle is shrouded with unnecessary gloom and there is only one comedy line. It is also too talky. Miss Hosmer is versatile and has considerable dramatic power, but would appear more fittingly in an emotional part. Francis Boggs gave good support as the spy. If Miss Hosmer contemplates remaining in the variety field, she should either repair her present vehicle or secure another that will enable her to display her undisputed emotional power to better advantage.

Frank Wiesberg.

SPRING FALL
JEROME & SCHWARTZ'S
"ANY OLD TIME AT ALL"
THE BIGGEST SONG HIT IN YEARS.
CHORUS.
Love me when the moon is beaming,
Love me when the stars are dreaming;
In the morning—in the night
Love me, Honey—love me right.
In the Springtime, in the Summer,
In the Winter, in the Fall,
Love me, Honey; Honey, love me,
Any old time at all.
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Publishers of
"Handle Me With Care"
SUMMER WINTER

WHITE RAT NOTES

By EDWARD CLARK.

The following were reinstated last month: Leon G. Huber, Frankie Hayes (Hayes and Suits), Max Millian, Chas. Lomier, Danny Mann, Frank A. Gladden (Trask and Gladden), Wells G. DeVaux, John Gilroy.

The following condidates were elected to membership on July 18: Robert Richmond, Gus Hebbard, Phil Rado, William Keller Van Dusen, Robt. Whittier, Neely Lambach, Howard Thurston, Harry Wardell, Fred Warren, Ed. B. White, Max Winslow, Oscar Loraine, William Burke, Eddie Frits, Geo. Banks, Geo. Morton, John Burke, Will Cole, F. L. Brockway, Fred Buskirk, F. D. Hill, Jack Hallen, John B. DeVeaux, Boyd Coleman, John E. Bell, Al. H. Tyrrel, John F. Leonard, Harry Knowles, Phillip Shevette, Claude Newell, Harry Sutton, Richard Mozarto, Lou Reals, Bert Wheeler, Fred Ferrel, Jeff Healy, Sully Hayes, Eddie De Voe, Lawrence Ward, Edward Davies, Chas. Close, John Jenkins, Will Fern, Terry Trask Hanson and Wilbur A. Clayton.

Despite the intense heat the meetings of late have been well attended and the only thing warm in the lodge rooms are, perhaps, the discussions following some heated arguments.

There are no cooler rooms in the city than those of the White Rat Club. That is evident from the gatherings always present, morning, noon or night.

The greatest pastime among the boys is pinochle (not for money; no gambling allowed) but for "noseys." It would take too long to explain the game in detail, but the brother with the "bridge of size" will have occasion to remember that "a nose by any other name would smell just the same."

Furnished rooms can be had at the White Rat Club rooms, with or without bath, very reasonable (for members only).

Bro. Wilbur Mack is lying ill at the French Hospital, and will be glad to receive visitors.

Brother Rats will please bear in mind that Hugh Mack is in full charge of the club rooms, and as he is not a paid servant, but a good White Rat, courtesy and respect should be shown him at all times. And don't waste the stationery. If you want to write plays, lyrics, draw funny cartoons and such, take it home and try it on your own piano.

If you have any ideas for the improvement of conditions in the club rooms, consult the suggestion box.

Ernest Hogan ("the unbleached American") has asked the assistance of the White Rats in forming their own organization, to be known as the "Black Rats."

Brother Rats unfortunate enough to have had their time cancelled by a certain why-is-a-goat-nearly manager, have had their time refunded and are working, thanks to the White Rats and our worthy big chief, R. C. Mudge.

A brother Rat was taken to task recently for cutting up during initiation. A severe reprimand before open lodge followed, and the brother apologized profusely. He said he couldn't help laughing at Bert Leslie keeping a sober face. No excuse, however, could right his misconduct, and he promised never to repeat the offense. So jesters, BEWARE. This is serious.

Double header baseball games played ever Tuesday and Friday, at either the American League or the Polo Grounds. No admission charged, but a collection is taken up between games for the benefit of Sick Babies Fund. Help the little ones.

Send all communications, money orders, etc., etc., to the White Rats of America, Broadway and Forty-sixth street, New York City. Meetings held every Thursday night at 10:30 P. M. Visitors, accompanied by members, welcome at all times.

Bobby Pandour and Brother, a foreign acrobatic act, which was to have opened at Keith's, Boston, last Monday, have postponed their American appearance until December. Al. Sutherland is the agent.

Rice and Prevost play Hammerstein's, Monday, after a vacation spent in the country. They have 50 weeks booked here, after which they may accept a foreign engagement.

Leo Maase, in charge of the Marinelli Berlin office, has been given an assistant, a Mr. Boesnach, formerly a German agent.

The McBanns, club swingers, will sail for abroad in time to open at Prague, Austria, on September 16.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

By FRANK WIESBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block.
(Phone Main 4380.)

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—One of the most diversified bills of the summer season. Rose Coghlan offers a dramatic sketch entitled "The Higher Life." It is rather slow and incongruous at times, and whatever impression it made is due entirely to the exquisite acting of Miss Coghlan. Olive Vail and Joe Whitehead are under "New Acts." Sisters O'Meers give a striking performance on the wire. Frederick Brothers and Burns introduce a quantity of familiar comedy in their musical offering, which is meritorious enough to award them the good position they occupied. Constantine Sisters, after an absence of two years, returned, and contribute graceful evolutions. They do not need to sing but should apply themselves only to their dancing, which is better and more artistic than the average. Al Carleton delivered a number of effective stories in a dry, unassuming manner. The Baizers, two men, show various acrobatic feats. Edna Campbell and Mollie Hall in a juvenile "sister" act, attempt too much dancing. Neither is accomplished in that line. The "doll" is clever and her own work was appreciated. The idea has novelty and would go better with appropriate surroundings. Miett's dogs improved considerably since last here. The collection of canines is larger, and some of the tricks, especially the acrobatics, are well accomplished. Bessie Crawford sang a few songs in a pleasing manner. The Jackson family gave one of the most striking and best trick cycle acts seen in a long time. The Daiys and Piankieb also appeared.

CHICAGO OPERA HOUSE (D. H. Hunt, mgr. for Kohl & Castle. Monday rehearsal 9).—The list consists of Charles Wayne and company, Bedouin Arabs, Count De Butz and Brother, Leonor Kirwin, Royal Musical Five, Macart's dogs and monkeys, Boothlack Quartet, Shields and Rogers, Prof. Wise, Tyler and Green, Joe Carroll, Fitzmaurice and Kenton.

TROCADERO (I. M. Weingarden, mgr.).—The same show as last week is given, with one of two changes in musical numbers. The Oriental frolic is retained and Chooceeta, who "wiggles" energetically, has the feature place. In the olio appear Chapman and Nelson, Harry Harvey, The Deluge, Jas. Hussey and Curran and Milton.

FOLLY (John A. Fennessy, mgr.).—The stock company attempted a bit of extravaganza this week, and the most amusing part is that the lines have poetic flavor and given in verse. It is called "Prince Faithful." The burlesque is credited to the Great Carroll and has been surnamed "Intrigue." The musical numbers and activity of the choristers deserve commendation. The olio contains Roland Davis, Niemeyer and Odell, Lewis and Chapin and Louie Dacre.

NOTES.—Joe Wilson, of Wilson Brothers, escaped serious injury in a runaway last week. Accompanied by his wife, Mr. Wilson drove in a buggy from Maywood, a suburb, to the Folly Theatre, and as they reached Michigan avenue, one of the wheels gave way and started off the horse in a gallop, throwing the occupants to the ground.

Among the people engaged for the Empire Show, which opens at the Empire Aug. 11, are Roger Imhof, Suzanne Corinne, Johnston and Buckley, Emma Weston, and Conley and Klein.

B. J. Coyne, of Coyne and Tinlin, dislocated his shoulder while turning a somersault during the performance at Delwood Park, Joliet. The act was obliged to cancel their dates for several weeks.

Williams' "Ideals" start the season of the Folly Aug. 11.

Euson's is being redecorated, and will open Aug. 26. Mr. Euson is spending the weeks, preparatory to the opening of his house, in the country, making periodical visits to the city.

NOTES.—La Toy Brothers are playing park and fair dates for F. M. Barnes.—Morris Manly and Dolly Sterling will produce their new act, "Kid Hickey," the latter part of this month. The couple are now in Canada.—Mr. and Mrs. Pete Baker are spending their vacation at Hostetters Inn, Fox Lake, Ill., and gained prominence among the rustic inhabitants for their ability with the fishing hook and line. Mr. Baker opens his season at West End park, New Orleans, August 11.—William Pearson and Lew F. Diamond have formed a partnership and branched out in a new comedy sketch with special scenery. They are on their way East.—The Pekin theatre company continue to present "Captain Rufus," the best musical melange seen at this house. It is splendidly staged, with one of the best singing organizations seen in a long time. Harrison Stewart has become an indispensible acquisition in the comedy department. The show is worth seeing. It is a novelty.—A three sheet lithograph of "Miss New York, Jr.," appears in front of a Chicago concert hall in West Madison street.—A very good likeness of Almeda Fowler, with the name of Grace Von Studdiford underlined, was displayed on a three-sheet in the lobby of the Chicago Opera House last week.—Waldorf and Mendez, an Eastern acrobatic act, have written the agents here for Western time—H. B. Burton, last season business manager of the Star, will resume in the same capacity when the house opens, about September 15. He has charge of a concession at Forest park, St. Louis, this summer.—Lydell and Butterworth have completed their engagements on the Gus Sun circuit, and are now arranging for next season.—Coyne and Finlin are playing William Morris time in this vicinity.—The Western Vaudeville Association announces that active booking and routing of acts for the many theatres in the Middle West was resumed about August 1.—The Ronaldos are playing fairs this summer and will open their vaudeville season early next month.—Grant Mayshea, an Oriental dancer, new in this part of the country, has asked the Western Vaudeville Association for engagements.—The Four Franks are playing a circuit of parks in Missouri.—Collis LePage, an English male impersonator, is touring the West for the first time.—Oscar Goodfriend, formerly general musical director for the Jones-O'Brien circuit of theatres in Wisconsin, has signed with the "Pan Handle Pete" company for next season.—Unita and Paul, gymnasts, are booked for parks by the association.—Fred Gottlieb, of Mr. and Mrs. Gottlieb, was taken sick while playing at Richmond, Ind., several weeks ago, and his condition became so grave that it was with difficulty he was removed to Chicago,

Cobb's Corner

SATURDAY, AUGUST 3, 1907.

No. 75. A Weekly Word with WILL the Wordwright.

There's a song in the world for every singer and a singer for every song. Now that I have written the song, who will sing it?

THERE'S A GIRL IN THE WORLD FOR EVERY BOY AND A BOY FOR EVERY GIRL.

Chorus:
There's a girl in this world for every boy and a boy for every girl,
And as sure as fate, if you'll only wait, soon or late you will meet your mate.
Now I don't know so much about love and such, but I know this much must be,
If there is a girl for every boy, you are the girl for me.
Copyright, 1907, by F. A. Mills.
Words by me; music by composer of "I Wonder if You Miss Me."

WILL D. COBB
Wordwright.
Published by F. A. Mills, New York.

GUS EDWARDS SAYS

He and his cute bunch of "School Boys and Girls" will take a special sight seeing coach next Saturday afternoon and attend the baseball game between the Managers and Actors at the Polo Grounds, which is to be given for the benefit of the Hospital for Crippled Children.

Watch the start from in front of Hammerstein's Victoria Theatre.

Gus Edwards' merry little Blonde Typewriters are now on their merry little way through the Middle West, creating a genuine sensation. You will soon see them at Hammerstein's, to be followed by the new and very unique act of Gus Edwards, entitled "The Rube Kids," which is now in rehearsal.

GUS EDWARDS.

P. S.—Had any luck?
More P. S.—Ask Gidinkus!

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For Sale Sketch
Comedy sketch, 2 people, man and woman. Address F. X. C., VARIETY.

where he is now being treated by a specialist.—Hal Davis has in preparation two new vaudeville sketches, which will be produced this month. The first is a scenic racing comedy drama entitled, "The Race for a Wife," and it will have its premier with Mr. Davis in the cast at the Majestic on August 23. The other is "The Fall of '04," and Lew H. Newcomb, last season manager of the Grand Opera House, Grand Rapids, will be featured. Three other players—Elsie Ridgley, George A. Long and Josie Stevens—have been engaged for the act, which is scheduled to open at Grand Rapids week August 26.—Brumage and Clark are in the city arranging time for next season.—Claude Austin is in St. Louis this week, with Alton, Dayton and other points to follow.—Billy Howard and Violet Esher, now with Ringling's circus, will play dates for the Western Vaudeville Association in the fall.—Leon and Bertie Allen are on the Jones-O'Brien circuit in Wisconsin.—Cora Wilmot will be seen in Harry L. Webb's dramatic sketch, "One Christmas Eve," next season. The piece calls for four players and special scenery.—Violet Earle has closed her musical comedy company and opened a vaudeville theatre at Ensley, Ala. She is at her home in Birmingham for the summer.—Lewis and Chapin go with the "Fay Foster" company.—The Lelclietlers have completed their engagements on the Gus Sun circuit, and are now arranging time in the large cities for their scenic dramatic sketch "On the Cheyenne Trail," written by Jack Burnett.—Lisette, a French woman, who "loops the loop" on a bicycle and performs other hazardous feats in mid-air, will go East at the conclusion of her park engagements in the West.—Nat Bernard is doing a single Hebrew act and has been booked by the Western Vaudeville Association.—Montambo and Hurl Falls have engaged with the Empire show.—Martinez and Martinez have been booked for ten weeks in Iowa by the Western Vaudeville Association.—Coakley and McBride will play the Montgomery and Stone roles in "The Red Mill" on the road next season.—Wasson's theatre, Joplin, Mo., will book in conjunction with the Inter-State circuit of Majestic theatres the coming season.—La Adella, a dancer, unknown in this section, has been booked for Mannion's park, St. Louis, by Frank H. Buck.—Ralph Emerson, manager of "Emerson's Floating Palace," is organizing a vaudeville company for the balance of the summer.—Sidney Perrin and Goldie Crosby will stay in the West next season, their time being arranged by Walter F. Keefe.—Sutherland and Curtis have signed with B. C. Whitney's "Show Girl" company for next season. Miss Sutherland will be featured.—Elliott and West are coming from the East to play the circuits in the Middle States.—Signor Cavoradossi, late of the Metropolitan opera company, will invade vaudeville the coming season, and has authorized agents to arrange his bookings.—Bandy and Wilson have eight weeks of the Western Vaudeville Association time. They opened at Kansas City last week.—Claude and Fannie Usher have in preparation a new sketch entitled "The Love Handicap," for which they are now arranging time.—Three Alronas, acrobats, are communicating with the agents here for Western dates for next season.—Great Lawrence is giving his military musical act at Delmar Garden, St. Louis.—Ora Cecil and his leopards are playing a circuit of parks in Northern Wisconsin and Michigan.—Prof. Gilbert, of Gilbert's congress of of trained animals, who was sick in a Chicago hospital for seven weeks, is fully recovered and will resume his dates next week.—Leone and Dale are playing a twelve weeks' engagement of parks and theatres in the Western cities.—The Musical Stipps are headed westward, having completed their engagements over the circuits in the East.—De Verne and Van are looking for an opening in the East. They just closed over the Nash circuit.—Sisters Excela are on the alert for contracts for the coming season.—Karl and Emma Gath are also desirous of an opening in the West. They are at present in New York.—Sisters Albert sail for the other side on August 10. They came to this country last season to join Harry Bryant's show and have been playing dates this summer. From England they sail for Australia, where they open on the Harry Rickard circuit for twenty-five weeks, and will probably return to America the year following.—White and Sanford returned from the Coast and are on their way East.—C. A. Bigner, high diver, is giving exhibitions at parks in Illinois and Iowa this summer.—The musical act of Blanchard Brothers is now composed of two people. Formerly there were four.—Tell Taylor and Bob Adams will supply the music for the new musical comedy to be used by "Miss New York, Jr.," next season. Mr. Adams will also stage the numbers.

SAN FRANCISCO

ORPHEUM (Martin Beck, gen. mgr.).—Week 21: The major portion of the bill was new and for the first time in many weeks the program was strong enough to win the approval of the newspapers. James and Edith Neill, well known here from their stock engagements, made their first appearance in vaudeville. They were given a hearty welcome. Their playlet "The Lady Across the Hall" is a rather insipid affair and in less capable hands would have fallen flat. "The Grenadiers," an octet of shapely, well-drilled girls, stunningly arrayed, handle military manouvers attractively. Some taking musical numbers were introduced. It is snappy girl act and was warmly greeted. Gaston and Green, a clever singing and dancing pair, introduced good comedy and did much to add to the popularity of the week's bill. Les Jardy, a strong man act was the "dumb" feature and won several bows. Roberts, Hayes and Roberts received their share of approval. The second-weekers were Muller, Chun and Muller, Willard Sims and company, and Benjamin Chapin.——NATIONAL (Sid Grauman, mgr.).—Week 22: The bill was exceedingly long and very good. Sing Fong Lee, a Chinese vocalist was a novelty feature. (New Acts.) The Castanos opened the show with a whirlwind dancing act, very much on the order of the Yaito Duo on the Empire program last week. The woman is built somewhat on the May Irwin lines, displayed remarkable agility for one of her weight and carried the burden of the act. Dolliver and Rodgers, a sprightly pair of soubrettes attired in chic costumes of red that suggested the front row of burlesque chorus, made a good impression with their opening numbers. Harry Braham offered a series of facial contortion and suffered greatly from the effect of a weak "spot" in which he worked. Georgianna Clarke rendered Scottish ballads in a pleasing voice. As singers George Barnes and Irene West did not shine very brightly, but they danced in a clever fashion and that stood them in good stead. The man changing from a straight to a comedy make-up sang a composition of his own that won an encore. Chas. Bowser and Company offered a one act comedy entitled "Home, Sweet Home," which, while scoring somewhat of a success, is faulty. A repetition of situations causing it to drag toward the end. The comedy hit of the program was scored by Mr. and Mrs. Swickard. Their crisp bit in "one" has not a dull or idle moment in it. The pair rank with the best of sketch teams that the circuit has sent out. Tom Gillen won his share of laughs and applause with his quaint, quiet Irish humor at which the most ardent champion of the Emerald Isle could take no offense. The Toledo Four was the closing feature. This spectacular act opened in a striking stage setting and closes with some new feats in contortion, the most difficult of which are offered without the customary preliminary posing.——WIGWAM (Sam Harris, mgr.).—Week 22: An accident to one of the headliners (the El Did Trio) which necessitated the retirement of the act, weakened the bill. They could not be replaced. The Two Perris took the featured position, submitting some novelty feats in pole vaulting. The Cox Family was a pleasing feature of the bill. Von Hoff, a German comedian with some excellent mimicry and a line of facial contortions that were laugh commanding, received a demand for more. The Hilton Sisters, while not up to the standard of some of the musical acts seen at this house, received their share of approval. Gordan and Chacon, the best colored team the circuit has had so far, were in a choice position on the program and made the most of it. Clinton Montgomery sang the illustrated ballad with his usual success.——EMPIRE (Hal Curtis, res. mgr.).—Week 22: Willie Zimmerman was the big number and carried the house with his skillful impersonation of famous bandmasters. Zimmerman possesses the happy faculty of getting on a friendly footing with his audience from the start, and they were loth to let him go. Saville and Grant were a pair of remarkable athletes that stood up well in the front ranks. Their stage set was very showy. La Zar and La Zar proved a very acceptable team of musical artists and the house showed a decided liking for them. Harry W. Springold and company presented a bright one act farce entitled "The Handsome Stranger," and received a favorable verdict. Dan O'Neil offered dancing imitations. Ross and Vack won laughs with their German comedy. Esco Ives, reappearing after an extended vacation, was awarded a hearty welcome.——MISSION (S. Fried, mgr.).—Week 22: The Chas. Mason Company opened at this house for a stock run. Their initial bid for favor was made with a farce comedy effort entitled "Peter & Paul," which has previously seen service at the Empire on the North Side of town, though this week's version is more pretentious. Some catchy musical numbers were introduced under the supervision of Bothwell Browne. The entire show registered a success. FRISCO.

BOSTON

By ERNEST L. WAITT.
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Old Home Week here did not cause any great rush to the theatres, although good bills were put up. The motion picture houses, however, did a S. R. O. business.

KEITH'S.—The Fadettes, with a lot of new faces, return for their annual engagement, Mrs. Nichols still leading them. "Peaches," George V. Hobart's newest sketch, made a great splash here, for it is snappy, clean and decidedly interesting. "A Night with the Poets," held over from last week. Grigolati's aerial ballet was a big feature and Leo Carrillo, with his Chinese lingo, got some big hands. Work and Ower, gymnastic jesters, go great and their finish is particularly well done. Clifford and Burke do a good talk act, and Burke sings well. The Gregsons do a good dancing turn, James and Prior a very good comedy sketch, Mlle. Flora an entertaining wire comedy act and Mr. and Mrs. G. W. Hussey put up a novelty in ventriloquism.

PALACE.—Grace Toledo, Pearl Black, Annie Goldie, Aimee Barnard and Louise Brandon are featured this week in John Black's burlesque "Frolics of a Night" and T. F. Thomas's "Hey, What is It?" The stock company this summer has been particularly strong.

COMIQUE.—This house was about the only motion picture place to decorate for Old Home Week. Madeline Ripley and Katherine Scheil have joined the singing corps at this house.

WONDERLAND.—The Kishizuna Japanese athletes head the free circus bill, with Minting, the Marvel, rides up a 50-foot pole on a single wheel; Rose Wentworth, held over; George Whitaker, boy soprano; Sakimoto, Japanese acrobat.

PARAGON PARK.—What seems to be poor business policy in park management is the keeping of the same free circus attractions week after week, with hardly a change. Speedy, the high diver; The Norins, also divers; Don Pedro Manregon, the "Human Spider," are on their fourth week or so. Madge Daytelle has joined the singing force with Martland's band.

NOTES.—A new system of heating and ventilation is being installed at the Howard, scheduled to open 26.—Isabel Sherman, formerly Melbourne McDowell's leading woman, has bought a new sketch, "The Understudy," by Ernest L. Waitt, and is to go into vaudeville with it. Florence Russell, formerly of the Castle Square company, has bought a Waitt one-act farce comedy called "Fireworks" and Wilmer Walter has purchased another Waitt sketch called "The Wrong House," a farce for four characters.—Harry Farren, at the Columbia, is preparing for rehearsals of the "Parisian Belles" here during the next three weeks. It is probable that the Empire shows will come to the Howard from Providence this season, instead of to the Columbia.—The Lyceum, Orpheum and Boston theatre lobbies are being used as temporary stores this summer, souvenir cards being featured.

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of the English comediennes to meet with favor here, played a return engagement and just about got away with the chief honors of the bill, which was made up principally of acts which have been seen here before. There is a marked improvement in Miss James, noticeable though it is a few weeks only since she was first heard here. Miss James opens with what appears to be an American coon song and does well. The "Horse and Cart" number, a silly offering, is retained. She has added an old-time comic song called "Ootsie, Wootsie," and gives it the title of "Then We All Can Go to Bed," which pleased. Instead of her dancing number for the finish, Miss James is burlesquing the "Gibson Girl," adopting an exaggerated copy of the walk. She was accorded a warm welcome and was forced to sing again and again, the "Marry Him to Make a Home for Mother" song again scoring a big hit. Those who remember the success of the pony ballet, or Aaron's "Dancing Dolls," which was one of the principal features of "His Honor the Mayor," gave the dancers a big reception and the girls deserved it. The numerous changes and character dances which they did in "The Mayor" were not attempted, but the routine offered was accepted with general favor. Probably through the efforts of Mike Tight, the drummer, who is carried with the act, the dancers are working faster, in fact a bit too fast for perfect unison, but there is plenty of vim and dash to it and the girls work hard at the expense of their breathing apparatus. The soft and wooden shoe dances interpolated by the Evans Brothers won their share of the favors. The Four Baltus made their first appearance in this city, showing a number of striking feats of strength, head and hand balancing and pyramids. Some of the latter called for remarkable bridging by the understander. The act proved a real novelty and was worthy the recognition received. Weights are used, the bar bells being badly handled, giving the impression that they are light. Mason and Bart, comedy bar act, who made their initial American appearance here some weeks ago, were back again. They have made no changes, their work on the bars, with some exceedingly clever casting and as skillful execution of the giant swing as has been seen here, remaining the principal feature. Most of the comedy, old and poorly handled, is also retained, but the bar work was almost good enough to overcome this handicap. Musical Lowe, programmed as an Australian, played a number of selections on the xylophone. He is a good performer and the selections pleased. The perfection in tone of the instruments is also to be praised. The absence of Galletti's monkeys, prevented from appearing owing to the animals being taken ill, it was reported, cut the bill down to seven numbers, two of which were supplied by the Fays who were retained from last week and were allowed extra time in their cabinet and thaumaturgy demonstrations.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—Nothing fits the average patron of vaudeville so well as a well balanced bill with a little bit of everything that goes to make up a vaudeville show of the present day and this week's bill comes very near reaching the full requirements in this respect. As a result, despite the warm weather there was a big jump in the business. Belle Blanche, who has won her way into the class of headliners through her imitations of stage celebrities, made her initial bow here and from the approval manifested by the audience, can be credited with a pronounced hit. Miss Blanche is young and possesses a fresh voice of good quality, but at times metallic in tone. This in itself is a handicap to her in some of the imitations she attempts, particularly those of Richard Carle, Fay Templeton and Vesta Victoria, but the mannerisms are affected with skilled preciseness and reflect creditably upon the ability of the artist. Miss Blanche gives a really artistic imitation of Alice Lloyd, failing only in the fact that she sings too fast. This defect is noticeable in more than one of her selections. Following closely upon the appearance of Cecelia Loftus and Elsie Janis, the impression made by Miss Blanche was a strong one. A sketch, "The Operator," presented by Adeline Dunlap and Albert Britton, was another new offering which met with success. It reaches almost the climax of dramatic strength and action to be expected in vaudeville, raising the audience to a point of intensity which makes them forget to applaud, although it is evident that they want to. The story is well if almost too compactly told. Miss Dunlap, with a sweet stage presence and a thorough understanding of the character assumed, gives a delightful interpretation of the role of the wife of a telegraph operator, whose long vigil at the key endangers the lives of many passengers. Albert Britton is more forceful and too melodramatic at times and there is a climax which might be lightened with effect. The sketch ranks with the best of its class seen here. Carroll Johnson offered a rather pretentious minstrel sketch, using fifteen men. There is an evident desire to crowd too much into small space here. A better effect could be obtained by cutting the first part. Some attention should be paid to the harmonizing of the troupe, those unable to strike the correct key being made to subside and do their part in the dancing, for which they are better fitted. Much of the work contributed by Johnson is a close copy of what we have been given by him before. There is a good, fast finish with tamborines and the dancing is at all times the best portion. A "sister act" offered by the Murray Sisters, who are new here, proved a distinct novelty. While it might carry one's memory back many years to find this style of act, it finds a place as a pleasing diversion among the acts of the present day. The girls are attractive in appearance, and are gowned with the evident desire to catch the eye of those who are looking for a change from the short-skirted, fluffy-ruffled dancing and singing soubrette. Each has a solo number and with voices of good quality, sing very well together. They made a strong impression here and should be in demand. Trovollo has made considerable of a change in his ventriloquial act and it has been for the best. Nearly all his material is new and delivered in a manner to please, making it a high-class and entertaining specialty. The veteran James Thornton was never heard to better advantage. With almost an entirely new line of stories, delivered in his inimitable style, Thornton has never before pleased Keith patrons here as he did this week. His medley of choruses of his own compositions put an excellent finish to his act. The Sutcliffe Troupe, Scottish pipers, dancers and acrobats, repeated the favorable impression made on an earlier visit and Leon Morris' trained animals proved one of the most interesting features on the bill. De Chaunt also showed trained dogs with his acrobatic offering, which pleased. There was some good eccentric dancing by Stevenson and Nugent. Screeching is the main fault with the Young America Quintet. Ordinary conversation is shouted out of all reason and the singing is also hampered in the

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same manner, false notes in the harmony being the result. Fredo and Dare pass creditably in the musical line, but the comedy must be sharpened, much of it is worn and stale. It seems as if much has been copied, some resembling that used by Gordon and Lick, although it is doubtful if either of the pair can remember that old team. The Harlem Brothers, comedy acrobats; the Kings and the Bradfords were also on the bill.

BIJOU—The Summer Stock Company closed its season this week, with the usual routine of musical numbers and first part and burlesque as entertainment. Lewis H. Baker is to be the new manager at this house the coming season and arrived here this week to take hold. Manager Baker is a man of many years experience in this line of business. Recently he has handled a number of parks and outdoor amusements near Baltimore. He managed the Washington Society Belles for a short time last season, and season before last was associated with Harry Davis in Pittsburg. Colonel Sam Dawson leaves for Baltimore this week to take up his former position.

AKRON, O.

LAKESIDE CASINO (Harry Hawn, mgr. Monday rehearsal 9:30).—Hilda Thomas and Lou Hall, feature, in funny sketch, "The Lone Star"; Anna Golde, singing, fair; Peterson Brothers, clever; Mack and Elliot, good; Exposition Four, very good. NOTE.—Al. G. Field's Minstrels open the Colonial Theatre. LANG.

ALLENTOWN, PA.

CENTRAL PARK (Heller & Glading, mgrs. Monday rehearsal 10:30).—Hart's "Human Zoo," very entertaining; Adams and White, musical, good; Geraldine McCann and company, pleasing; Carl Brehmer, big hit; Una Clayton and company, feature act, very good. KELLYWICKE.

ALTOONA, PA.

PARK, LAKEMONT (J. M. Shuck, mgr.).—Howard and Linder, headliners, very clever; Ardo and Eddo, comedy bar act, pleased; Van Camp, "the man with the pig," very good; Marie Du Bedat, songs, excellent; Clam Magee, singing and dancing, liberal applause.——STAR (Silverman Bros., mgrs.).—Roy's "Merry Minstrel Boys," very good; Edna May De Vall, songs, clever; Joe Buckley, pleased.——PASTIME (Silverman Bros., mgrs.).—Moving pictures, good business.—EDISONIA (W. H. Robinson, mgr.).—Fair business.——CASINO.—Crowded houses. C. G. C.

ASHLAND, PA.

WOODLAND PARK (G. H. Gerbor, mgr.).—Excellent bill. Rae and Benedetto, ladder act, pleased; Franklin and Green (New Acts); Murray, Clayton and Drew, "Claude Melnotte Outdone," very good; Montague and his trained birds, good; George Silliman, lil. songs, big success.——NOTE.—Thor, the musician, is resting here a few days. H. R. M.

BALTIMORE, MD.

ELECTRIC PARK (F. C. Schanberger, mgr.).——Bill above the ordinary. Kennedy and Wilkins, present neat dancing; Gallando, comedy clay modeller, hit with his comedy; Maud Emery (New Acts); Alexander and Scott, black face singing, finish, was a decided hit; The Ellis-Nowlin Troupe, comedy acrobats, well received; Genaro and his band, fourth week, with Belle Chamberlan, soloist, are holding their own as a headliner.——RIVER VIEW (M. J. Fitzsimmons, mgr.).—In the casino, moving pictures with lil. songs, Andrew White, soloist. Sig. Tasca with his Royal Artillery band has introduced some new electrical effects. Balloon ascensions and fireworks.——GWYNN OAK (Col. Robt. Hough, mgr.).—The Verdi Grand Opera company are held over for another week. Attendance good.——BAY SHORE (Jas. R. Pratt, mgr.)—Salvo and 14 "leap to the moon," presents an act on a bicycle which is sensational. Charlie Steddard and Sig. Alala's band, the remaining features, are drawing good crowds.——FLOOD'S NEW PARK (W. H. Trueheart, mgr. Monday rehearsal 10).—"California Belles" burlesquers (stock) still hold forth. In the olio are Vera Harte, soprano, good; Trueheart and Burke, knockabout comedians, big hit; D'Aly and Yeager, good work on the bars; Lew Golden, comedian, very clever; Angeline Haviland, Southern songstress, well received.——NOTES.—The New Monumental (Western Wheel) opens to-day with "The Innocent Maids."—John P. Burke, of the Southern Trio, was made a member of Baltimore T. M. A., No. 14.—W. H. Trueheart, manager Flood's park, has written a new burlesque which he will produce on the Eastern Wheel this coming season.—Mrs. Johnson, wife of James P. Johnson, of burlesque fame, died Monday morning at her home on Biddle street.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—"David Garrick," by Henry E. Dixey, proved big attraction; Sears, illusionist, excellent; Ohana San, in "The Geisha's Dream," quite elaborate in scenic effects; Scott, Earle, Westman and Lynne, as America's Comedy Four, good; Hibbert and Warren, comedy and musical, excellent; Mlle. Martha, graceful and daring gymnast; Joe Demming, good imitator; The McConnell Sisters, pleased.——LAFAYETTE (Charles M. Baggs, mgr.).—The summer stock, "French Folly," pleased with the old favorites; two burlesques and new faces in the olio. Business fair.——GARDEN.—Will open 24, after being newly painted inside and out. The interior decorations are white and gold. A new curtain, new scenery and draperies.——WASHINGTON (Louis F. Linn, mgr.).—Business fair with lil. songs and moving pictures.——LUNA PARK (R. H. MacBroom, mgr.).—Moderate business. Webb's trained seals, second engagement. Bell and Washburn, The Boldens, Bell Brandon, Mlle. De Lora, the Wild West and other attractions.——Rustic (Olcott Beach) (Charles Amusement Co., mgrs.).—Fair returns with mysterious Kellys, Electric City Quartet, Edna Earle, Bristow, Bert Turner, Edward and Hazel Gillen, Les Croix are on the bill.——RUSTIC (Fort Erie Grove), (The Charles Amusement Co., mgrs.).—The Great Pender and company and several good acts. Business fair.——BIJOU DREAM (Chas. P. Dempsey, mgr.).—Tri-weekly change of moving pictures; good.——NEW (Walter Munger, mgr.).—Ill. songs and moving picture novelties.——HAPPYLAND (Marcus Moses, mgr.).—Wm. Huyler, lil. songs; Miss Baines, lil. songs and piano soloist, pleasing.——GRAND (A. Schlagter, mgr.).—Drawing fine with a good class of moving pictures, and last week's favorites.——HIPPODROME (C. Elwyn Edwards, mgr.).—James Walsh, hit; lil. songs and moving pictures.——BROADWAY (Rosskoff Amusement Co., mgrs.).—Bertha Adolff, pianist, and lil. songs; moving pictures.——WHITE EAGLE (J. Ruthowski, mgr.).—Tri-weekly change of moving pictures, excellent.——PEOPLE'S ARCADIA (Arthur Geddis, mgr.).—Homer Mead, violin soloist; William Hearn, lil. songs, and moving pictures.——CRESCENT (Heuser & Decker).—Opened 27; good business. Greer and Given, lil. songs; Clark and Decker, piano duet, and moving pictures; excellent.

DICKSON.

CINCINNATI, O.

CHESTER PARK (I. M. Martin, amusement mgr.).—Trump, the legless wonder, great novelty slack wire act; Stewart and Kelly start off weak but the dancing at the finale saves the act; Faulkino's Japs do a stereotyped Japanese act; The American Newsboys' Quartet sing nicely and have some comedy that is good and some that is poor. In the Opera House the opera company gave "The Serenade" in anything but an artistic manner, although a good-sized audience was on hand Sunday night. Of the different members of the company, the less said about their achievements the better.——LAGOON (W. H. Clark, amusement mgr.).—The Merediths, knife throwers; Mack Sisters, singers and dancers; Major O'Laughlin, gun juggler; Weaver and Lambert, and the Evans Trio compose the bill.——CONEY ISLAND (George W. Engleberth, amusement mgr.).—Holmes and Waldon, musical act, very neat; Marlowe Plunkett and company, travesty, very funny and ought to be heard from later; Jack Howard, songs, good; Morris and Hemingway, blackface, very clever; Wilson De Mondville and company, excellent.——ZOOLOGICAL GARDENS (Walter M. Draper, secy.).—Kyrl and his band finish their last week and are drawing big audiences.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—Ben Welch, hit of bill. Mayme Gehrue and company in "June" close second. The cast is far from capable, but the dancing specialty of Miss Gehrue's is clever, and John F. Ward as an Irish comedian is good. Martin Brothers, xylophonists, please; Chefalo and Capretta have tricks that are familiar; Verdi Operatic Quartet won favor; Mr. and Mrs. Arthur Forbes and company in "A Wild Rose," pleased; Cooper and Robinson, colored, had the audience with them. Other acts also entertained.——EUCLID AVENUE GARDEN (Max Faetkenheuer, mgr.).—Third and last week of vaudeville proves to be the best. Every act would do for a headliner. The Six Musical Cuttys, without doubt one of the strongest musical acts, had a hard time leaving the stage; Brindamour, "jail breaker," gives marvelous exhibition of his powers, and mystifies the audience; W. S. Harvey and company, novel juggling and balancing; Sadi Alfarabi, equilibrist, clever; Rapp Sisters, dancers, interesting; James F. McDonald, singing monologue, well received.——LUNA PARK (Elwood Salsbury, mgr.).—Don Philippini and his band started two weeks' engagement. Philippini is an excellent musician and a good leader. His band is larger and much better than when last heard.——WHITE CITY.—The Navajo Indians are settled down in their new quarters and feel about as much at home as at their reservation at Flagstaff, Ariz. A newcomer in the amusement field is Shalimar Yogo, the mystic, and Millie Arlon, his assistant, who do the "flying lady" act very neatly. NOTE.—Drew & Campbell's Star Theatre opens today with Williams' "Ideals." The theatre has been repainted and renovated. A number of improvements have been made on the stage, and the lighting facilities will be better than heretofore. W. D. H.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Week of 22: Vassar Girls, big hit; Barrows, Lancaster and company, in "Thanksgiving Day"; Carson and Willard, "Frizzled Finance"; Three Poirlers, gymnasts; Lenora Kirwin, singer and imitator.——LYRIC (Messrs Rubens, mgrs.).—This is a continuous house, playing vaudeville, pictures and songs. The opening bill was composed of Neola, juggler; St. Julliens, bag puncher, and songs and pictures.——NOTES.—Dreamland, a new theatre, opened July 22.—"The Vassar Girls" were the guests of Edward Harlan, the millionaire, at dinner while playing at the park. No press account was given out. Mr. Harlan is a bachelor. JAMES.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Gus Edwards' "Blonde Typewriters," headliners, and pleased; Laskey & Co.'s "Quintet," musical novelty; Laveen and Cross, gymnasts, good; Lillian Shaw, character comedienne, very clever; Diamond and Smith, lil. songs, pleased; Norton and Russell, change artists, good; Hawthorne and Burt, Hebrew comedy and dancing, made hit; Estelle Wordette and company repeated success, "A Honeymoon in the Catskills."——ELECTRIC PARK.—Liberati and his famous band opened a two weeks' engagement Sunday, drawing big crowds.—AVENUE (Drew & Campbell, mgrs.).



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ELKHART, IND.

CRYSTAL (Geo. W. Lawrie, res. mgr. Monday rehearsal 10.)—Mr. and Mrs. J. F. Burke, act received applause; Ed. Haze Lucas, fine; Gerdie Gardner, above par; The Cope Trio, featured, Master Copes, violin solos, which won commendation.——NOTES.—J. Allen Rogers, of Benton Harbor, Mich., has closed the Lyric until Sept. 15, during that time he will rest in Elkhart. C. A. B.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Palmer and Armitage, Brandes Sisters, Charles B. Weston, Margaret West Coleman, Lottie Fayette and Rialtoscope; satisfactory bill. J. M. BEERS.

—Will open in two weeks with Drew & Campbell's "Tiger Lilies." LEO LESTER.

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ERIE, PA.

WALDAMEER (Thomas Maloney, mgr.).—Agnes Lynn and company, musical; Dorothy Dahl, songs; Thomas and Payne, song and dance, and Francis Wood, hoops. A fair bill.——FOUR MILE CREEK (H. T. Foster, mgr.).—Tidbeaux's Zouave Girls, military act; Clark and Bradley, songs and dances, and the Harmon Trio, acrobatic. Fair bill and good business.——EDISONIA.—Alburtus and Altrus, juggiers; Harry B. Franklin, monologue, and Parish, ventriloquist. Good business.
L. T. BERLINER.

FALL RIVER, MASS.

PLEASANT STREET (Jas. Mason, mgr.).—Geo. W. Snow, musical, very good; Dolans, singers and talkers, fair; Mason and Doran, eccentric comedy, good.——SCENIC (L. M. Boas, mgr.).—Piano soloist, May Tobin; ill. songs and moving pictures.——CASINO (Louis Penny, mgr.).—Ill. songs by Labella Leonara and moving pictures; Annie Beaugerald, pianist.——LINCOLN PARK (I. W. Phelps, mgr.).—Denno Seymore, musical company in "Chimes of Normandy," very good.——SHEEDY'S (Geo. Hancombe, mgr.).—Bert Walters, comedian; Florence Hartley, soubrette, and J. Frank Burke stock in "Real Man," all good.——NOTES.—Daley Brothers, head balancers, who were the principal feature at Henderson's, Coney Island, are home in Fall River, Mass., for a few days.—Manager Phelps has engaged the Florence Troupe of acrobats to give an open-air performance as a drawing card for Lincoln Park.—After spending a few days with his parents, James Coppinger, stage carpenter for Russell Brothers, has returned to New York.—George Walsh, recently comedian for the Denno Seymore Musical Co., severed his connection on Saturday night, to join the "Gay Toreadores."
E. F. RAFFERTY.

FORT DODGE, IA.

MAJESTIC (Nat Wharton, mgr.).—Week 22: Wharton and LeRoy, the "Georgia Minstrels," blackface, pleased; LeRoy, ill. songs, good; Mrs. LaVon, radium dance, mediocre. Attendance poor.——EMPIRE (E. W. Groesbeck, mgr.).—Moving pictures, good. Mrs. E. W. Groesbeck, ill. songs, fair. Good houses and people well pleased. NOTES.—The Majestic closed with this week's performance, and the manager, Nat Wharton, made a hurried exit from the city, leaving numerous unsatisfied creditors. The Patterson Carnival Company is here week 5.
KEB.

INDIANAPOLIS, IND.

WONDERLAND (F. M. Wickes, mgr.).—The Ernesto Sisters, high wire act, top the bill of free attractions.——WHITE CITY—Free vaudeville and other attractions.——FAIRBANK (Mrs. Wm. Tron, mgr.).—Creatore is in his second and last week.——CAPITOL CITY GARDEN—Phil Brown's vaudeville is doing well.——FAIRVIEW—Indianapolis military band, Sundays, Tuesdays and Thursdays.——NOTES.—The outdoor places of amusement have taken a slump in attendance of late and that the people are hungry for the trivial attractions was shown last Saturday night when Walter G. Bowly at the Park practically opened the local theatrical season. At seven o'clock it was impossible to secure seats and the house was sold out for the two performance on Monday, "Chinatown Charlie" being the offering.—The five-cent vaudeville and moving picture show are doing a land office business. The first real announcement of the opening of the Majestic was made last Saturday. The house will be on the Sullivan-Considine circuit and will open Sept. 2. Work is being pushed on the Grand and every effort will be made to open this house Labor Day.—Hagenbeck-Wallace shows come next Monday with the first parade of the year and with good weather they should carry away a bunch of Hoosier coin. Buffalo Bill follows Aug. 26.
ED. E. DALEY.

INDEPENDENCE, KANS.

THE AIRDOME (W. Rex Bell, mgr.).—Week July 21: Morey Stock Company. Specialties by Walter Yant, C. C. McMechan and Johnie Murphy. All good.——THE THEATORIUM (W. J. Campbell, mgr.).—Moving pictures and ill. songs. Change every night.
JAY PEA.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Lolo Cotton, child mind reader, doing all the old-time "stunts" with the aid of her father; the Luciers, comedy skit; Donald and Carson, Scotch character songs and dances; Claire McLaughlin, songs, and Arnoldo's leopards. NOTE.—Zingarella is doing her spiral globe act as the free attraction at the park.
L. T. BERLINER.

JOLIET, ILL.

DELLWOOD PARK (E. Daken, mgr. Sunday rehearsal 10).—Noblette and Marshall, Shannon and Straw, Jean Bentley, Blair and Collins, and The Coyles.
A. J. STEVENS.

KANSAS CITY, MO.

ELECTRIC PARK (Sam Benjamin, mgr.).—Ferguson and Passmore, dancing; Brannon and Lloyd, songs, and Ada Hayman, contralto, are the vaudeville attractions. Weber's band continues.——FOREST PARK (D. E. Russell, mgr.).—Melbourne MacDowell and Miss Truscott in "Fedora," business good.——FAIRMOUNT PARK (W. F. Smith, mgr.).—Hiner's Third Regiment band will, for the rest of the season, in addition to the regular concerts, give concerts every afternoon.——CARNIVAL PARK (Will Winch, mgr.).—Marvelous Holden, in a "Slide for Life," thriller. Vaudeville: Brooks and Kingman, hand balancers; Casey and Craney, singers; Pollard, comedy juggler; Roy Mapes, coon singer. Business excellent.
FAIRPLAY.

LAFAYETTE, IND.

LA PURDETT.—Moving pictures and ill. songs; business satisfactory.——TRAIL PARK.—Packard band. Lebanon band week of August 4.——Comiug: Buffalo Bill's Wild West, August 21.——NOTES.—The Grand and Family theatres will open Sept. 1.—Gentry Brothers' shows, July 26. Weather fair; business big, and show pleased.
R. LEE CLARK.

LEAVENSWORTH, KANS.

PEOPLE'S SUMMER (M. Cunningham, mgr.).—Vaudeville.——AIR DOME (Chas. Keane, mgr.).—Good bill. Rinaldo, violinist; Wharton and Leroy, singing and dancing; Nellie Nelson, vocalist; Tourist Trio and Leslie Pomeroy.

MARION, IND.

CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10 A. M.).—Week 22: The Three Copes, musical, big hit; Mr. and Mrs. J. F. Burke, comedy, clever; The Bartons, comedy acrobatics, good; Ruth Smith, ill. songs, A1.——GRAND (Sam Pickering, mgr. Monday rehearsal 10).—Leslie and Williams, blackface, hit; Wayne Christy, monologue, very clever; La Adelia, toe dancer, second appearance, well liked; Reno and De Car, aerialists, daring trapeze work; Pearl Jackson, ill. songs, very good.
L. O. WETZEL.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—Lambert and Williams, good; Zimmer and Belle Carmen, clever; Gray and Graham, hit; Mr. and Mrs. Harry Thorne and company, fine.——NOTES.—Walter Boothman, for five years musical director at this park, has received and signed contracts to be musical director at the Family Theatre, Chester, Pa.—Joe C. Hughes, of Golden and Hughes, who has been visiting at his summer home here, left 31 for New York to resume his vaudeville bookings.—The Four Sullivans took the place of Winnie Richards at Hoag Lake Park, Woonsocket, R. I., 22.
CHAS. E. LACKEY.

MONESSEN, PA.

STAR (Wm. McShaffrey, mgr.).—William Sheets, whistler and imitator, good; The Bradys, comedy, well received.
L. W. MEYERS.

MONTREAL.

DOMINION PARK (H. A. Dorsey, mgr.).—Everybody enjoys the features furnished. Van der Merchen's band concerts are very popular. "Cave of the Winds" and "Twenty Minutes in Paris" are the strong numbers along the promenade. Granada, high wire walker, and The Flying Banvards, aerialists, are held over as the big features.——SOHMER PARK (Lavigne and Lajoie, mgrs.).—The management has provided an excellent bill and is received with much favor. The Dunedin troupe of cyclists show an excellent turn and are very popular. The Four Everetts, jugglers, clever work, as do Kroneman Bros. in comedy acrobatic; "The Six English Belles," singers and dancers, are popular to the extent of repeated encores; Ocellier, French singer, pleases.
AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—The Quin Trio, comedy skit, took well; The Barringtons, "singing simon simple," caught the house; Draper and Son, equilibrists, good; Fitch B. Cooper, imitator, fine; Ben R. Harney and Jessie J. Haynes, well received; Tom and Frank Austin, eccentric jugglers, good. The Star will close Aug. 3, and will reopen on Sept. 2.——VAUDEVILLE—The Baileys and their mechanical mule, good; J. Fred Carpenter, comedian, fair; Mike De Lores, singer, fair; Julia Green, singer, fair.——WYSOR SHOW GROUNDS—Gentry Brothers' Famous Shows, Aug. 3.——WESTSIDE PARK (G. Nye, mgr.).—Gardner and Sparks, Irish skit, fair; Broncho Bill, lariat thrower, well received; De Duzo, barrel jumped, fair; Hadji, educated horse, good.
GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—The Kratons, comedy hoop rollers, good act, with special setting; Miles and Ricard, songs and jokes, very well; Ziska and King, clever and funny; The Astrellas (New Acts); The Italian Opera Trio, pleasing; Miss Moline; the soprano, is a resident of East Orange. Edwin Nicander and company in a sketch, with Mary Cecil and Susanne Lee, have a laughmaker; Marion Garson, the petite prima donna, repeated her former success; The Elton-Polo Trio, very clever on the high bars.——OLYMPIC PARK (Hans Wevers, mgr.).—The Aborn Opera Company, special production of "Carmen." The Society Circus includes Bristol's trained ponies, The Luvettes on the rings, Buckner the sensational cyclist and Ernest Hogan with his Wolverine airship, who will race with Archie Griffen in his balloon on Sundays and make flights daily.——HILLSIDE PARK (W. E. Thaller, mgr.).—Demorest's Wild West is still a feature. The Paul-Meno Troupe of acrobats and gymnasts (on the stage), very good act. Trapeze work by Skatinelli. Nichols and Smith, dancing. The Lorre Family, comedy acrobats, very funny. The fancy riding of Miss Josephine Hilliard is a feature.——ELECTRIC PARK (C. A. Dunlap, mgr.).—Chas. E. Lovell's trained dogs, great; Sylvan and O'Neil, clever team; The Bates Musical Trio entertain well; Vandon, the impersonator; Plinton, the comic juggler, went all right; Williams and Melbourne, musical, found favor, and motion pictures were new and interesting.. The open-air spectacle, "A Night in the Tropics," and the Corps de Ballet at the Electric Fountain, with the ballroom and skating rink and other attractions, are drawing good crowds.
JOE O'BRYAN.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr. Monday rehearsal 10).—Claude Stanley, ill. songs, hit; Vida and Hawley, comedy character changes in monologue, wire walking and juggling, hit; A. B. C.

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Weaver, "The Sleepy Athlete," good; Rand and Baron, comedy, "Rooms to Let," big hit. NOTES.—The Theatorium, Royal, Fern and Airdome moving picture shows continue to give excellent bills to large patronage.—The New Castle Fair occurs Aug. 6-9; one of the main attractions will be the Indianapolis Military band, 8-9.

ROY W. JONES.

NEW ORLEANS, LA.

WEST END PARK (Jules F. Bistes, mgr.).—There probably isn't a better imitator of musical instruments on the stage than the comedy member of the Musical Kinsons. The other half of the team is an excellent cornetist. Some crude funniments at the opening might be eliminated. A. K. Caldera's act looks better with his wife in the picture. Jimmie Lucas should change his repertoire. His songs are seven hundred and thirty days behind time. Some grammatical attention to the announcements would improve. The understander of the Abdallah Bros. is a superb specimen of physical development. They have adopted the finish so well employed by the Bard Bros.——WHITE CITY (Chas. C. Mathews, mgr.).—Olympia Opera Company in "Circus Clown."

O. M. SAMUEL.

PITTSBURG, PA.

NIXON (Thos. F. Kirk, res. mgr.).—One of the best shows this season is here this week with enough good variety to please all. By far the best thing in vaudeville in its line is presented in the act of the "London Models." This clever troupe reproduce famous statuary and pictures and the posings this week cover a wide field of both. John Sargent's "Ellen Terry as 'Lady Macbeth'" is a thing of beauty. "Pandora" and "The Eagle Slayer" are perhaps the best among the statuary. Josephine Sabel has a prominent place on the bill and does well. The Okabe troupe of Japs are well known here, but each visit they make more new friends. The act is beautifully staged and the costumes gorgeous, while the acrobatic work is marvelous. W. S. Dickey has a one-man drama monologue and was very well received. Bert Earle plays the banjo well and earned the applause. Mosher, Houghton and Mosher, bicycle riders, have been seen here before and are as clever as any who visit us. The Hess Sisters, singers and dancers, and the animated pictures complete the bill.——GRAND OPERA HOUSE (H. Davis, prop.).—Mr. and Mrs. Sidney Drew have one of the best farces that vaudeville has seen in a long time, and it is a continuous laugh. Mr. and Mrs. Drew never did as well in anything they have had and their work in "Billy's Tombstones" is most pleasing. Valadon has some very clever tricks and executes them well. Henri French is a clever entertainer and his impersonations good, especially the "Dickens" characters. Zeno, Jordan and Zeno are a corking aerial act, the work of the young woman being especially attractive. Josephine Gassman and her "Picks" have some new songs. Beatrice Mackenzie and Walter Shannon have a pleasing singing act that is well staged. Bedini and Arthur return with their juggling act and were very well received; Arthur's comedy pleases and the act was roundly applauded. The Musical Cates play many instruments and do it well. Phil and Nellie Peters, Goforth and Doyle and Charles and Minnie Heckle fill out a very pleasing bill.—ACADEMY OF MUSIC (H. W. Williams, mgr.).—The Imperial Burlesquers opened Saturday to a packed house. They are here all this week.——KENNYWOOD PARK.—The Kemp Sisters' Wild West began their tenth week here and business all the time has been most gratifying.——CONEY ISLAND.—Keeps up well and this week many picnics are booked.——LUNA PARK.—Big crowds prevail and a local band (Guenther's Greater Pittsburg Band) is the attraction this week and are very popular. All attractions report business fine.——DREAM CITY.—The attendance seems to grow at this park as better car service has been established. The attractions all report good business.

P. S. C.

SAN ANTONIO, TEX.

LYRIC AIRDOME (C. Baker, mgr.).—John V. Coughlin, good; Polk and Halperin, sketch artists, soon.; Mexican Dancers, fair.——PECOS'S OPEN AIR (Ernst Rische, mgr.).—Repertoire and farce comedy. Good company and business.

CAL COHEN.

SANDUSKY, O.

THEATORIUM (Charley Reark, mgr.),—"Genevieve of Brabant," to excellent business.——ROYAL (Gillard Bros., mgrs.).—"A Struggle for Life"; business good.——CEDAR POINT (George A. Boeckling, mgr.).—Russo's band and Igorrote Village attracting large crowds daily.——NEW OPERA HOUSE (Col. R. J. Diegle, mgr.).—"The Mascotte." Colonial Opera Co. DOC.

SARATOGA, N. Y.

CONGRESS SPRING PARK.—The vaudeville this week is a drawing card. Madell and Corbley, musical; Rice and Walters, comedy act; Will Dochray, the popular comedian; Hodges and Lauchmere, dancing; La Rue, rings act.——Nellie and Maude Donegan in their artistic roller skating turn are the centre of attraction at the Hippodrome.

ALIE SPITZER.

ST. LOUIS, MO.

CHEROKEE GARDEN.—Helms' orchestra is as popular as ever and is drawing crowds from all over the city.——DELMAR GARDEN (T. Lewis, mgr.).—"The Chimes of Normandy," by Delmar Garden Stock Co. Blanche Deyo has become such a favorite that a character which is not in the original piece is interpolated for her "sassy," soubrettish ways.——ECLIPSE GARDEN (A. Stanley, mgr.).—Arthur Stanley Stock Co. are featuring vaudeville between the acts of "Two Orphans."——EMPIRE GARDEN (M. J. Gallagher, mgr.).—Empire Minstrels are doing fine business during their indefinite stay.——FOREST PARK HIGHLANDS (Col. D. Hopkins, mgr.).—The Finneys in a tank novelty, headliners this week. Rialto Comedy Quartet, pleasing; Mlle. Nadje, queen of equipoise; Lopez and Lopez, good on any bill; Sorrentino's Banda Rossa is the best concert organization to visit this place so far.——GRAND AVENUE PARK.—Dancing and stock variety are featured.——LEMP'S PARK (J. Walrop, mgr.).—Lyceum Minstrels and midway attractions are doing fairly well.——MANNION'S PARK (Pat Mannion, mgr.).—Ida Emmerson and "Her Six Dancing Girls" are headlined. Her presentation includes several numbers taken from "Captain Careless." Collie Le Page, male impersonator, well liked, and Russell and Held; Le Roy and Lavinior, horizontal bar, took well; Leslie and Williams, blackface comedians, complete good bill.——MAJESTIC (H. Rice, mgr.).—Lawrence, "the champion trumpeter," is headlined. Six other acts are also drawing large crowds.——LYCEUM (Crawford and Talbot, (mgrs.).—Moving pictures and ill. songs by the "coon shouter," Irene Delmor.——WEST END HEIGHTS (L. Obert, mgr.).—Thais Magrone and West End Heights Stock Co. in "Diplomacy."——NOTES.—Lillian Held, who appears with Fred. Russell in vaudeville, is considered by many to be one of the best dressed actresses on the stage.

ED. J. CAIN.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.).—House opens for its second season 18. Although in use but one season it has been entirely redecorated.——MAJESTIC (Jack Bundy, mgr.).—Opens 19. Formerly the Old Orpheum, it has been entirely remodeled and now has a seating capacity of 1,000. It is one of the handsomest houses of its kind in the Northwest. There will be four performances daily.——STAR (J. C. Van Roo, mgr.).—Opens 18. Has been entirely remodeled and refitted so that a semblance of its old self is not apparent.——WINDSOR ARCADE and theatre doing splendid business. The attendance throughout the summer has been especially good.——WILDWOOD (H. M. Barnet, mgr.).—Doing better business than ever. "The Laughing Gallery," "The House of Trouble" and "Down the Flume," most liberal share of the patronage.——PHALEN PARK.—Second Regiment Band.——COMO PARK.—Nightly concerts are being enjoyed by immense crowds. Danz and his band principal feature. —— WONDERLAND.—Curzon Sisters, re-engaged as leading feature. Without exception all shows doing splendid.

B. F. ROBERTSON.

SYRACUSE, N. Y.

VALLEY (N. C. Mirick, mgr.).—Good bill. Harry Jolson, good; Charles and Nellie King, fair; Selbini and Grovini, good; Dogherty's Poodles, pleased; The Village Choir, well received; La Vine-Cimaron Trio, good.

SAM FREEMAN.

TERRE HAUTE, IND.

VARIETIES (John Hetzel, mgr.).—Excellent business. Quigg, Mackey and Nickerson, comedy musical, very fine; Claude Ranf, marvelous wire walker and equilibrist, splendid; La Adelia, premiere dancense, immense; Frey Trio, athletic, great; Fred and Mae Waddell, comedy juggling, great act.——LAKE VIEW PARK—Free vaudeville, fair business.——AIRDOME—Vaudeville. Good show and fine business.——NICKELDOM, DREAMLAND and ELECTRIC (Chas. Allardt, mgr.).—Business fine afternoons and evenings.

TRIMBLE.

TORONTO, ONT.

SCARBORO BEACH (H. H. Dorsy, mgr.).—Oscar V. Babcock, "loop the loopatic," was held over. The Five Balletzon Sisters, aerial, splendid.——HANLON'S POINT (L. Salmon, mgr.).—The Phenomenal Donazettis, acrobats, excellent; the La Frere Sisters, clever. Big business.——NOTE.—Gus Thomas, the clever lecturer of the San Francisco Earthquake at Scarboro Beach, will be seen in vaudeville this year. He will play the Governor in "The Governor's Son."

HARTLEY.

TROY, N. Y.

RENSSELAER PARK.—Bellezar Sisters, aerial; Mlle. Louberts, "loop of death," and other attractions draw the crowds.——WONDERLAND.—Moving pictures and ill. songs.——EMPIRE (Wm. F. McLaughlin, mgr.).—Moving pictures and ill. songs.——NOVELTY (W. C. Fleming, mgr.).—Moving pictures to big audiences.

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Phillips Theatre, Richmond, Ind.

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COOPER, MT. VERNON, OHIO
NATIONAL, STEUBENVILLE, OHIO
ORPHIUM, SIDNEY, OHIO
ORPHIUM, GALION, OHIO
BIJOU, LORAIN, OHIO
OPERA HOUSE, GREENVILLE, OHIO
VAUDEVILLE, ATHENS, OHIO
PRINCESS, CLEVELAND, OHIO
PRINCESS, COLUMBUS, OHIO
COLONIAL, CAMBRIDGE, OHIO
ORPHIUM, SHELBY, OHIO
MAJESTIC, SANDUSKY, OHIO
OLYMPIC, BELLAIRE, OHIO
STAR, MUNCIE, IND.
BIJOU, YOUNGSTOWN, OHIO
BIJOU, EAST LIVERPOOL, OHIO
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And a hundred others, in the last few months, equally as well known as above.

N. B.—We will use 250 acts each week commencing September 2d

WASHINGTON, D. C.

LUNA PARK (Chas. J. Goodfellow, mgr.).—Still growing in popularity. Herbert's Band is also winning favor. Free vaudeville acts are quite an attraction.——GLEN ECHO PARK (L. D. Shaw, mgr.).—The attendance is gradually decreasing, owing to no band concerts. Regularly one week the park engages a band and the next there is no special attraction. It has killed the business.——CHEVEY CHASE (T. B. Claude, mgr.).—Attendance growing daily. The concerts by the U. S. Marine Band and the moving pictures and dancing are the popular attractions. —— GREAT FALLS-ON-THE-POTOMAC. — The main attraction is Candwell's Band and the picturesque views at the falls. Business good.—— CHESPEAKE BEACH (T. Wecksham, mgr.).—Crowds are flocking to the beach daily. The band concerts given by Haley's Band are proving a great success. The vaudeville theatre closed last week, owing to poor business, and is now a skating rink. W. H. BOWMAN.

WATERLOO, IA.

ELECTRIC PARK (Johnson & Nichols, mgrs.). —Week 21: Welsh Brothers and Smith, musical cowboy trio; Bending Bonds, contortionist; Olga Sinclair, character dancer; Maxim De Grosz and band. Week 28: The Gagnoux, novelty jugglers; Leslie and Russell, comedy sketch; Joe. Goodwin, comedian; Great Alexander and company, illusions and magic; moving pictures; De Grosz and band. ——DREAMLAND (Cowin & Alford, mgrs.).—Closed for two weeks preparatory to opening the nickelodeon in larger quarters now being completed on city's main thoroughfare.——NOTES.—Arthur E. Weld, song writer, has resumed his newspaper work at Waterloo, Ia., after rusticating a month in the Rocky Mountains. While in the West he arranged to place his latest illustrated song, "When the Sun Sinks to Its Rest," on the circuit of the Western States Vaudeville Association.—A wing of the Chase-Lister Theatre Company, under management of Mr. Lister, will remain in Waterloo, Ia., week 29, making five consecutive weeks under canvas in that city. Original intention was to stay but the week of 1, but the company has played nightly to S. R. O. during the prolonged engagement. They will open at Cedar Rapids for week of August 5, and then will play Southern time.
ARTHUR WELD.

WINNIPEG, MAN.

BIJOU (Nash & Burrows, mgrs. Monday rehearsal 10).—Week July 22: Charles Sankey, slack wire, fair; Eddie Dolan, Irish comedian, favorite; Antelm and Peters, good with comedietta, "A Tarry in Tank Town"; Hazle McLaskey's song goes well; Fairman and Jewell, in "The Secret," well received; Camille Personi, soubrette, a hit; Mr. and Mrs. Franklin Colby and company, with original "black art musical act," headliners, making big hit.——HAPPYLAND PARK.—Special engagement of Mr. Paris Chambers, cornetist, draws big crowds; James and Jamison, revolving ladder, good act. S. J. HORTON.

WORCESTER, MASS.

WHITE CITY (C. H. Bigelow, mgr.).—Good vaudeville.——LINCOLN PARK (Geo. Goet, mgr.).—"The Mascot," a musical comedy is doing nicely.——NOTES.—The New Park has retained Lillian Hanson Grey and Thomas Clifford for another week.—The Pleasant Street has an exceptionally good bill. A realistic fire scene with portraits of the local department is the feature. Daisy Winthrop and J. E. Littleton are the singers. HARLOW L. STEELE.

YOUNGSTOWN, O.

Rivalry between the local parks is resulting in good bills and increasing attendance.——IDORA PARK (Robert Cunningham, mgr.) this week has the Melrose Troupe, acrobats; Gertrude Black, prima donna; Kelso and Leighton, society sketch; Dove and Lee, comedy singing and dancing act, and Hill's animal circus.——AVON PARK (Joseph Wess, mgr.).—The Labokons, European novelty act (held over); Trippel and Kimet, comedy musical act; Miles and Raymond, comedy sketch; Mr. and Mrs. Jack Gordon, in "A. C. O. D. Baron," and Hill and Sylvany, bicycle.——NOTES.—The Mahoning and Shenango Railway and Light Company announces big changes in Idora Park for next season, when it is planned to spend thousands of dollars on the resort.—Joe Schagrin, resident manager of the Grand, spent the past two weeks in New York. He is at present acting as treasurer at Avon Park.—Franklin Evans, proprietor of the Franklin Evans vaudeville and circus combination, was a visitor this week. He reports good business for his attraction in the Ohio cities.—T. K. Albaugh, lessee of the Grand, seeks to lease the top of a new sky-scraper here for a roof garden next summer.—All sorts of rumors are current here about new theatrical propositions. One of these pertains to a proposed eight-story hotel, office building and theatre on the site now occupied by the Tod House, the leading hotel. A company has been organized and all stock optioned for the venture. Pittsburg and New York capitalists are back of the undertaking.—According to report representatives of both vaudeville "syndicates" have been here recently looking over the field to build. Conditions are good for high grade vaudeville here, as the parks are now furnishing the only amusement in that line.—The Empire and the Edison, motion picture theatres, are each playing one vaudeville act weekly. Riley and Flemming, dancers, are at the first named and Kennedy and Lang, singing and dancing comedians, are at the last named place.—A number of the picture theatres have added ill. songs. C. A. LEEDY.

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Singing with the Greatest Success LEO EDWARDS' Popular Semi-High-Class Waltz Ballad

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THE GREAT FRENCH COMEDIAN

Opened his American tour at Newport, R. I. Read what Manager Sheedy said:
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What the NEWPORT HERALD said: "Torcat, the eccentric French comedian, has very neat floral drops, and the material he carries to make up his different imitations must be quite a burden to transport. His offering is original and amusing, different than anything attempted by American actors. The French are noted for this sort of comedy work, consequently the act of Torcat is quite characteristic."

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Republican Gazette, Tuesday, July 23, 1907.—John A. West is a unique blackface. He does enough stunts for two acts. His brownie shape sends the audience into hysterics. Mixed in with a mass of jokes, songs, caricatures and other mirth-provokers, he plays the clarionet, saxophone, and cornet. Bells are introduced in a novel manner, and to cap the climax he brings out a Siberian wolf, who appropriately sings. West is a hit.

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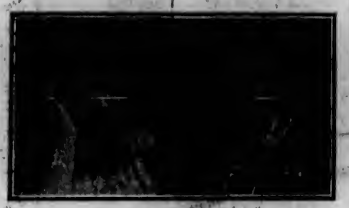
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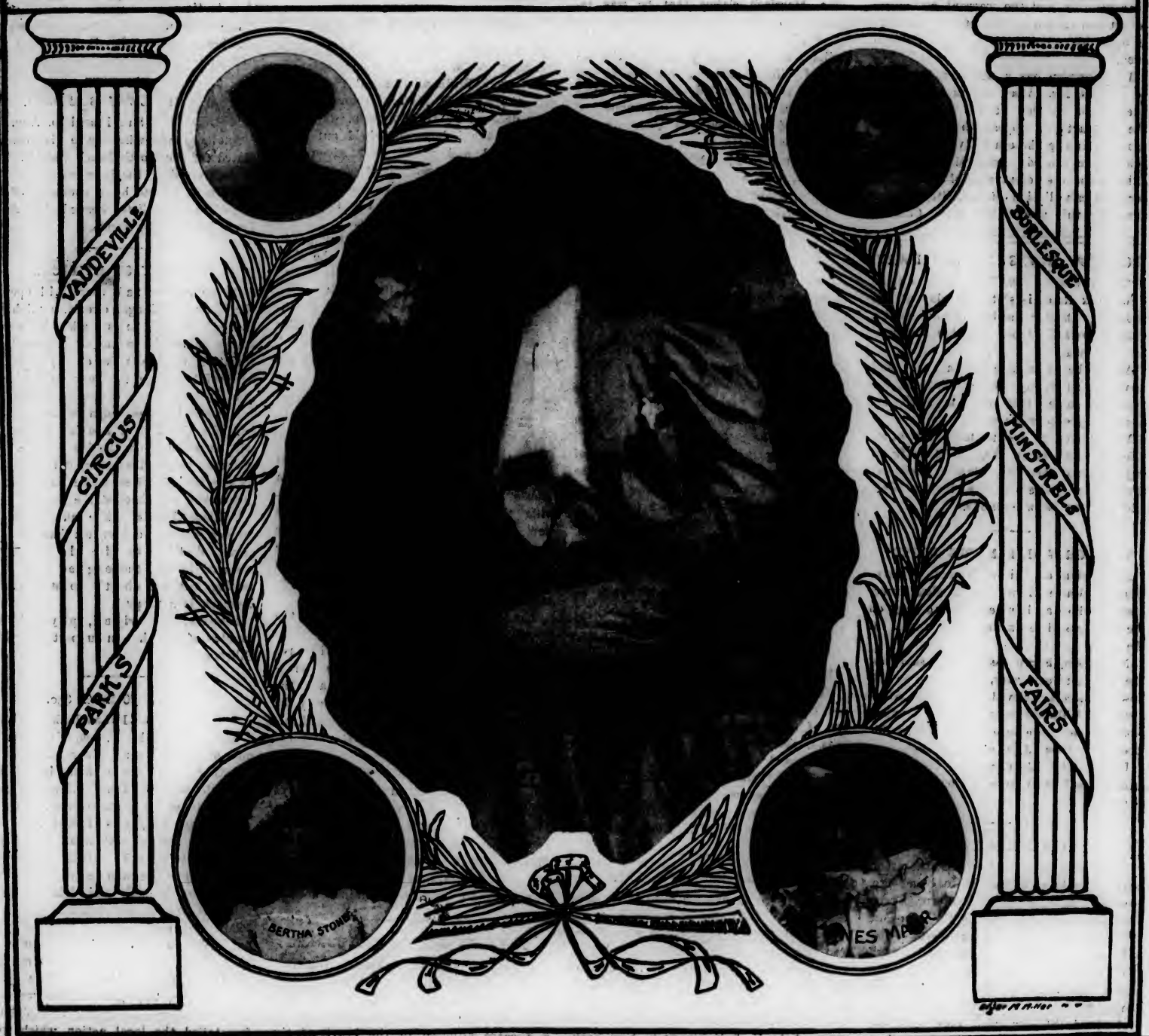
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VOL. VII., NO. 9. AUGUST 10, 1907. PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

CHARGES ALBEE WITH CONSPIRACY.

Patrick Morrison Swears Out Warrant for the United's General Manager.

On last Thursday at Far Rockaway, Judge Healy issued a warrant against E. F. Albee, general manager of the United Booking Offices, upon the complaint of Patrick Morrison, the manager of Morrison's theatre at Rockaway Beach, who lodged the charge of conspiracy in restrain of trade against Mr. Albee.

Mr. Albee's summer home is in the near vicinity, and the warrant was given to an officer with instructions to serve it upon his appearance in the neighborhood.

Mr. Morrison has a list of acts, which he alleges Mr. Albee attempted to influence not to play at his theatre after the contracts to appear there had been signed. Among these are Ryan and Richfield, Avon Comedy Four, Matthews and Ashley, and the recent case of Julius Steger, the cancellation of Mr. Steger's act occurring this week. The Avon Comedy Four played the engagement at Morrison's as contracted, but the others mentioned did not.

Documentary evidence is in existence, according to Mr. Morrison, which will go to prove the charge of conspiracy, and a letter in the possession of Mr. Steger, written to him by Mr. Albee, will, it is said, be used as evidence against the head of the United Offices.

Mr. Morrison claims that he was requested to place the bookings for his house with the United Offices, which he declined to do, booking through the offices of William Morris, which is in opposition to the United, and these facts are his basis for believing the enmity of the United managers has been directed against his theatre.

Gus Dreyer, Mr. Morrison's personal attorney, will appear in prosecution of the case, assisted by Geo. M. Leventritt, of Leventritt & Brennan.

"FOLLIES" MOVES TO BROADWAY.

"The Follies of 1907," the Revue on the New York Roof, is slated to play at the Broadway theatre the last of this month, with a revised edition suitable for winter patronage.

About the same time Emma Carus will leave the show, and Florenz Ziegfeld, the manager, cabled this week to Paris for Norah Bayes to replace her.

Miss Bayes is due to leave the other side for home about August 23 to fulfill engagements over the Klaw & Erlanger time. Her answer, if any, to Mr. Ziegfeld has not become public.

WILL OR WON'T MARIE LLOYD?

A division of opinion seems to exist whether Marie Lloyd, the English comedienne, who has been engaged to play on the Williams time during October, will fill the dates.

Miss Lloyd is reported to have said that she will not come over, not caring to follow the success achieved by her sister Alice. Percy G. Williams, who holds the Englishwoman's signature to a contract, said this week that Miss Lloyd would be here.

Unless Miss Lloyd gives a definite answer, it will be October before the point is settled.

SUING WESTERN STATES.

House, Grossman & Vorhaus, the attorneys, have been instructed to bring proceedings against the Western States Vaudeville Association, the Sullivan-Considine opposition in the far West, on behalf of Gorman and West, and Jennie Conchas. Both acts allege that they signed contracts to play the Western States' time and that upon opening in the first stand (St. Joe, Mo.) they were told that they would have to accept a salary smaller than that named in the contract. Both refused and returned to New York.

UNITED HAS "SONG BIRDS."

The Victor Herbert vaudeville act known as "The Song Birds" has been booked, it is understood, by the United Booking Offices for $1,850 weekly.

The act has played over all the Klaw & Erlanger summer time, with return engagements in several cities, excepting upon the New York Roof. William Burress, one of the cast, is said to have an interest in the act, and manages it.

"The Song Birds" is considered one of the best vaudeville productions of the past season. Quite some surprise was expressed when it became known the United Offices had obtained the number for next season.

Klaw & Erlanger have been variously reported to have paid from $1,500 to $2,500 weekly for "The Song Birds" while on their circuit.

THE COHANS IN SKETCH.

Mr. and Mrs. Jerry Cohan, the parents of Geo. M. Cohan, will play in vaudeville the coming season, and will appear on one of the opening "advanced vaudeville" bills September 2.

They will play the sketch written by their son, "Running for Office," an enlarged edition of which is now being played on the Amsterdam Theatre Roof under the title of "The Honeymooners."

SALSBURY OFF ON A TRIP.

On Wednesday evening Charles P. Salsbury commenced a tour of inspection of the former Shubert theatres, which will be used for "Advanced Vaudeville."

Mr. Salsbury will travel as far west as Kansas City. At each town visited, a report of the condition of the house, with the requirements, will be wired into the main office of the K. & E. circuit in New York.

Complete sets of scenery have been ordered for each of the vaudeville theatres.

SETTLEMENT RUMORS.

Rumors on Broadway during the week told of a meeting held between the prominent managers of the vaudeville opposition, and said a settlement of the present strife was in prospect.

One report had it that a money consideration, and the taking over of the New York theatre by the United Booking Offices, was the proposition under consideration by the United managers, who were reported to have been in conference on the subject since the return of Messrs. Williams, Beck and Meyerfeld.

That any negotiations were under way for a peaceful agreement was denied in toto on behalf of the Klaw & Erlanger side. At the United Offices no admission would be made in either direction, which has been the policy continually pursued there.

BOTH ROBINSONS DECLINE.

The proposition submitted by Klaw & Erlanger to David L. Robinson, manager of Percy G. Williams' Colonial Theatre, to join the K. & E. staff of managers has been declined by Mr. Robinson. It is understood the inducements held out were substantial and would have given Mr. Robinson the largest salary of any resident manager in vaudeville. A long time contract was another of the important items Mr. Robinson disregarded.

Some time ago a similar attempt to wean Mr. Robinson away from the Williams side, with which he has long been connected, met with a like result.

M. E. Robinson, manager of the Keith-Proctor Fifty-eighth Street Theatre, also received an offer from the "Syndicate," which he declined before details were arrived at.

OPERA HOUSE WILL CONTINUE.

Philadelphia, Aug. 9.

Official announcement was made this week that the Chestnut Street Opera House would be continued as a vaudeville theatre after the opening of the new Forrest, which is scheduled to give its first show early next month. The bills will be supplied by William Morris and the K. & E. management will continue to direct.

The continuation of vaudeville in the Opera House was not expected, as without this house the "Syndicate" will have but four houses for its legitimate attractions, the Garrick, Broad, Lyric and the new Adelphi. The latter can hardly be finished before January, which will allow but three houses for first class attractions.

The date for the opening of the Walnut will be announced in a few days by Elias & Koenig, who also have the Casino, an Eastern Wheel burlesque house. A stock company on the Weber-Fields order is planned for the Walnut, and Alfred E. Aarons is expected in town this week to arrange the minor details.

THEATRE KNOCKS OUT BURNS.

San Francisco, Aug. 9.

Tommy Burns, the pugilist, taking with him a company of Western States acts, made an unsuccessful try at the Colonial, a theatre situated in the heart of the burned district. Tommy stayed but two rounds, closing Tuesday.

FRISCO'S PRINCESS SETTLED.

San Francisco, Aug. 9.

The future of the new Princess Theatre in this city, much discussed of late, has been finally settled. It will play vaudeville under the direction of Sam Lovering, and probably in conjunction with the Mission and Wigwam.

These three houses will be called "The Princess Circuit," although allied with the Western States Vaudeville Association. For the Princess Circuit only, acts will be brought on from the East for a run of six weeks, playing two at each house.

It is reported that an arrangement will be made by Louis Pincus in New York City, who will act as the Eastern booking agent to secure some of the large acts now under contract to the William Morris office, and these will be seen here from time to time.

The scale of prices for the Princess has not been announced. It opens on August 31.

ARCHIE LEVY BUILDING.

San Francisco, Aug. 9.

Another vaudeville house is contemplated for the North Beach district. It is to be erected at the junction of Stockton and Green streets by a company of San Francisco capitalists, headed by Archie Levy, the booking agent.

A COPY OF HYMACK.

On September 2nd, there will open on the Klaw & Erlanger circuit, a "lightning change" English artist, who, it is said, will assume the name of "Nymack," a variation of the title of Hymack, the successful change act now appearing in London.

Hymack has been engaged to play over here for the United Booking Offices, but will be unable to make his American appearance before December, a fact claimed by the United Offices to be known to the opposition, who booked the "copy."

William Morris, while admitting that an act similar to Hymack has been engaged, declined to give the name, and asserted it was the original, thereby inferring, without directly so stating, that Hymack is a "copy."

Hymack, the original, played in this country at one time in support of William Gillette.

COST JOHN T. $50.

Philadelphia, Aug. 9.

The Fays (John T. and Eva) are $50 out of pocket since their stay at the Chestnut Street Opera House in this city, and all because John T. was careless enough to strike a stage hand.

The stage hand was thinking, and Mrs. Fay got a flash at a thought. She slipped her think to John T., and the bearded one insisted upon the man telling it right out. Whereupon he did, and John T. gracefully hit him in the stomach. While the fellow was regaining his wind, playfully, but still gracefully, John T. smote him hard on the lip, demolishing a very good job the dentist had been building up.

Then Mrs. Fay got another hunch on the stage-hand thoughts, and John T. forestalled the legal action which would have followed by passing over $50 of Klaw & Erlanger's former money.

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The Savoy, Hamilton, Canada, opens August 26.

The Sisters Albert leave on the "Campania" to-day.

Yacklay and Bunnell have been booked for 40 weeks by the United.

The new Casino review will be named "The Great White Way."

A number of large acts were routed on Tuesday last at the United Offices.

Ziska and King open with their new act at Bennett's, Montreal, Aug. 19.

Prelle's Dogs will arrive in September to commence the contracts made through the Morris office.

The opening date for the new Eastern House at Montreal, Can., is set for week November 18.

Paul Conchas sailed last Wednesday for New York to commence his time over the United circuits.

Von Hoff, a mimic, is eastward bound to play for the first time here under Myers & Keller's direction.

Luke Wilson and his daughter, Lola Wilson, have been engaged for parts in "The King and Queen of Gamblers."

Mr. and Mrs. John Cossar have secured from John C. Rice "Our Honeymoon," which they will play in vaudeville.

Lewis Morton, formerly stage manager for Nixon & Zimmermann, has been engaged by Klaw & Erlanger for vaudeville.

Olantaega Park, Columbus, O., is having its vaudeville bills booked by William Morris' New York office, commencing this week.

Albert Sutherland has booked "The Operator" for a season of forty weeks over the United time. Adeline Dunlap is featured.

Ethel Levey opens her season at Chase's, Washington, September 9. She has been booked for 38 weeks by the United.

Clark Brown, the representative of the Bennett circuit in the United Offices, will make a monthly trip over the circuit during the season.

Walter Jones has been released from his vaudeville engagements with Klaw & Erlanger, and goes under the management of R. L. Giffin.

"Paradise Alley," the latest output of the B. A. Rolfe Co., will be seen in New York on September 2 at one of the Keith-Proctor houses.

Hammerstein's Roof is expected to close on August 24, and the shows given altogether downstairs thereafter, although this is not definite.

Little Pich, the copy of Little Tich, has decided to change his name to "Little Carl" when he appears over here on the Klaw & Erlanger circuit.

Marshall and Yule will make up an act in "one." Marshall was formerly of Marshall and Lane. Arthur Yule has been playing alone for some time.

Edwin Chapman will open at the Garrick, Wilmington, on September 9 in "Kyds' Bride," formerly played in vaudeville by Amelia Summerville.

Charles H. Doutrick, manager of Henderson's Theatrical Exchange, Chicago, is in New York. Mr. Doutrick will remain a week or more engaging acts.

Alice Raymond, the musician, is appearing in a new act on the other side. She first produced it at the Empress, Brixton (England), on July 15.

H. H. Feiber, one of the United foreign representatives, has not set the date of his sailing for abroad, although of the opinion it will occur this month.

The "famous original" Pony Ballet will go with the Fields show. One of the English young women insists that they be described as the "famous original."

Gertie Hoffman has been booked for one week only by Jack Levy. That commences August 26 at Hammerstein's. Further time awaits the public's opinion.

Al Fields, of Fields and Ward, returned from Paris Tuesday, bringing back with him only a healthy color and a new hat. The act opens Sept. 2 on the K. & E. time.

Bud Burk will be stage manager at the Colonial, New York, replacing Evan Thomas, assigned to the Alhambra. Mr. Burk was formerly the assistant to Mr. Thomas.

Sullivan and Pasquelena are summering in Lake George, N. Y., where they toured from New York in their Reo automobile. They open on the Orpheum circuit Aug. 20.

Polk, Kollins and the Carmen Sisters will probably be known hereafter as the Polk and Kollins' Quintet. One of the sisters has left the act, and two girls will be added.

Paul Tausig has been appointed local agent for the Variety Artist Federation of England, not the International Aritsten Loge of Germany, as erroneously stated last week.

Vesta Victoria is due to arrive here to open at Boston early in September for Klaw & Erlanger. The company to tour with Miss Victoria will be gathered together later.

Jule Jacobs and Dot West, formerly of Ford and Dot West, have formed a dancing and singing act and will play the coming season with Whallen & Martell's (Sam Devere) company.

Virginia Earl will be the headliner of the opening bill at Bennett's new theatre, Montreal, August 19. Miss Earl has been booked for about all of next season through the United Offices.

Eugene D. Greene, of Greene and Werner, piloted his new motor boat, "Jungle Babe," first past the mark in the motor boat races at Macatawa Park, Mich., last week, and carried off the cup.

Hayman and Franklin, the American vaudeville pair, sailed from London, Aug. 2, en route for Australia, where they will play an engagement in the Rickards' houses, returning here next February.

Frank Mayne has not decided whether he will remain with "The Follies of 1907," or take to the vaudeville woods. Mr. Mayne has three sketches, one, "The Sexton's Dream," opening at Jersey City on Monday.

The Mowatts did not sail on the 3rd to play foreign time, as expected. The Marinelli Office, which booked the act abroad, had no knowledge of the change of plans until informed by the steamship agent.

The insignia of the Klaw & Erlanger "Advanced Vaudeville" will be an "international girl." A young woman, drawn by Archie Gunn, will be gowned in a costume containing the flags of nearly all the countries.

Will G. Baker, the comedian, author and producer (of Baker and Fonda), died at his home in Spokane, Wash., July 27, of consumption, aged 47 years. He is survived by his wife, Genevieve, one sister and a brother.

Ruth Francis has signed for her third season in vaudeville as a member of Thomas J. Keogh and company. Keogh is playing a new sketch, "The Ward Heeler," which replaces the former comedy sketch, "The Way He Won Her."

Dave Lewis is not in the cast of the Revue on the New York Roof this week. A chorus man has the part. Mr. Lewis reported "sick," and was given a week's vacation to recover. His recovery, according to the Roof management, is taking place at Saratoga.

Albert Sutherland is bringing to this country Claire La Leise, a young French woman who, when first seen on the stage is discovered posed in a large frame, changing her costumes for each song in full view of the audience.

Walt E. Whitman, of Murphy, Whitman and company, was severely injured on the toboggan chutes at Asbury Park last week. It was by best of fortune he was not killed instantly. His leg was caught between the car and guide rail. Recovery will take two or three weeks.

The Hess Sisters will soon appear in a new sketch called "The World's Champions." The setting represents a baseball diamond, with manikins for the players. The girls take German characters, talking over the game as it is supposed to progress. Harry Hess, of Cincinnati, is the author.

Nello, the juggler, assisted by Mlle. Nello, has received from Chris. O. Brown in Chicago, contracts for the Sullivan-Considine Circuit, opening Oct. 7, at Cleveland. This will make the third consecutive season the juggler has played the same time, and from indications, the act might repay a "look" by Eastern people.

Frank Tannehill, Jr., has submitted a manuscript to Lillian Lee for her approval. It is a sketch requiring two people other than Miss Lee, who will have an eccentric character in it modeled after her origination of "Mrs. Hazy" in "The Cabbage Patch." Miss Lee is at present on the New York Roof, and will probably remain with "The Follies of 1907" until that piece leaves the aerial resort.

Karl Tausig is New York correspondent for "Das Programm," the German paper. Mr. Tausig denies that he is responsible for the paragraph among the "American Notes" recently which said that Max Millian had a troupe of trained frogs ready for vaudeville. Mr. Tausig says that he cannot imagine how the item got mixed up with his "stuff," and, anyway, Mr. Tausig further says VARIETY ought to have something better to do than to print trivial matters of that nature. Of course, Mr. Tausig, being a newspaper man, he knows.

International Booking Arrangement Completed.

United Managers Return Home, and Say Combination With Foreign Managers Has Been Formed. 103 Weeks Abroad.

Percy G. Williams, Martin Beck, general manager, and Morris Meyerfeld, Jr., president of the Orpheum Circuit, returned from abroad last Saturday. Mr. Williams, who has been on the other side for some time, looked the picture of health, having succeeded in losing fifteen pounds while away.

Speaking to a VARIETY representative, Mr. Williams said that the reported combination between the Continental managers and the United Booking Offices was signed and sealed. At the meeting held in Paris, at which it was cabled over only Messrs. Ruez of Paris, and Steiner of the Wintergarten, Berlin, besides the United people, were present, there were actually over sixteen foreign managers from all parts of the continent, according to Mr. Williams.

The details were arranged for a continuous route either following the foreign time abroad, or the United time at home, whereby an act could be given 103 weeks of work across the water, to be secured in the customary way of submitting the act first to the foreign manager.

The foreign managers of nearly all the houses included in the deal now look to H. B. Marinelli for their supply of talent, and the Marinelli offices will become the general distributor of the engagements in Europe.

Marinelli, said Mr. Williams, controlled the exclusive bookings for several houses, including the Ruez halls in Paris, and the theatres at Prague and Copenhagen. These, said Mr. Williams, did not require anything beyond the affirmative nod of Mr. Marinelli to join in the compact. Harry Rickards, of Australia, was anxious to attend the meeting, but did not arrive in time, added Mr. Williams. No English managers are in the combination, although some attention is being given to it by those managers at present.

The object of the formation is to hold an act under the control of the United Offices for a long period of time. Mr. Williams said by the present arrangement, if it were thought desirable, an act could be continuously played for a very long time, well into years, through return engagements.

The lengthy time given by the foreign houses comes from the method of booking on the other side. Most engagements are made for a month or two weeks, at least.

Mr. Williams did not care to give out a list of foreign acts secured by him while in England. In France and Germany, the manager gathered no material. What acts he obtained were mostly seen in the English provinces. He said a number of good foreign features would appear in his houses, and he was fully satisfied.

In all Mr. Williams watched 500 English acts at work in over 60 halls. He has a note book containing the names, classified, of all numbers seen, with a notation as to their merit, and whether suitable for America. This will be used for future reference.

A European trip will hereafter become an annual occurrence with the manager, and the note book kept up to date. It is the first time, said Mr. Williams, that a manager has made as thorough an inspection of English acts. He traveled over England, Ireland, Scotland and Wales.

In the provinces Mr. Williams said he found the Moss-Stoll houses well conducted, but due to the two-shows-a-night system, many acts were compelled to shorten their turns to such an extent that they were spoiled in so far as it was possible to obtain a clear idea of their offering.

In London, the Palace was the nearest approach to the American vaudeville theatre of the first grade. Good bills there, remarked Mr. Williams, were drawing capacity patronage, and the Palace was capturing the main variety business of the English metropolis.

Asked to name the act he had seen abroad which he preferred, regardless of whether he had booked it or no, Mr. Williams smilingly replied "Marie Lloyd." Miss Lloyd was engaged by the manager for an American appearance in his houses before he sailed.

Mr. Williams declined to comment on the "situation," stating he had just returned home and had not familiarized himself with the present conditions.

Messrs. Beck and Meyerfeld confirmed the foreign combination. Mr. Beck said the only thing he had to say of the foreign countries was that France had the best roads in the world, and in proof of his assertion, placed in evidence a large sized lump on his head placed there by a highway in France which hit the general manager while he was making a hurried exit from his automobile.

Mr. Meyerfeld said there was no truth in the report he would resign the presidency of the Orpheum Circuit. On the contrary, he would become more active than ever. Mr. Meyerfeld called attention to the fact of his circuit having always strictly attended to its own business affairs in the past, and said this policy would be pursued in the future also.

Asked for an expression on the present vaudeville imbroglio, the Orpheum president remarked that the best interview he had seen while abroad was when Charles Frohman stated to a reporter, "I've nothing to say."

On Thursday Mr. Meyerfeld left for San Francisco, where he will attend to the opening of the new Orpheum at Oakland, set for September 22. The theatre now building for the first class atractions in 'Frisco will not be opened before the last of next spring, said Mr. Meyerfeld, and it will be next summer before the new house at Kansas City will be completed.

The complete bill for the opening week at the New York Theatre will not be given out until three days before the date set, August 24.

EASTERN HAS SHUBERT IN COLUMBUS.

The Eastern Burlesque Wheel has secured the lease of the Shubert theatre at Columbus, O., and will rename it "The Gayety," playing its attractions there. The lease is for a term of twelve years.

Another theatre in the city, partially erected up to the roof, has been built by the Columbia Amusement Co., the Eastern Wheel's managing corporation, but some complications have arisen which might delay the proposed opening, and the Shubert was taken for immediate time.

No policy for the new theatre has been decided upon. When completed the burlesque attractions may be shifted there, and the Shubert utilized for other purposes.

The Shubert was generally supposed to have been on the list of Klaw & Erlanger's vaudeville circuit, more especially so as B. F. Keith has a theatre in that city.

AFRAID OF THE WAR.

Cleveland, Aug. 9.

The Lyric (vaudeville) is in the control of the International people, of Chicago, who have not announced whether they intend to open the house the coming season. It appears as though the war between K. & E. and the United may keep it closed. Ed. Anthony, manager, when asked by a VARIETY representative, stated that he would have nothing to do with the Lyric this year, and it seems so from his encounter at Cincinnati last week with John J. Ryan.

NEW CIRCLE SHOW.

The New Thiese show, "Across the Pond," which is to hold forth at the New Circle Theatre this fall is all ready to go into rehearsal. Barney Bernard, who has the principal comedy role, returned from a summer stock engagement in San Francisco last week. Among the other principals for the show are Anna Boyd and Adolph Phillip. The show will open Aug. 31 or the Saturday night following.

KENDALL NOT WITH UNITED.

The United Booking Offices has not signed Ezra Kendall, the monologist; neither does it hold an option on his services as reported at one time.

It is understood that Mr. Kendall has declared in favor of Klaw & Erlanger, and his services for vaudeville are at the firm's disposal.

WILLARD NEWELL'S PRODUCTION.

Extensive prepartions are being made for the production by Willard Newell the last of October of "The Fool's Revenge," in which Mr. Newell will be seen as Petrucio.

An entire scenic outfit is being prepared. Robert Grau is booking the piece.

RALPH JOHNSTONE SAFE.

Through the discovery of letters in a coat found in an empty sailboat on Long Island Sound addressed to Ralph Johnstone (the bicyclist), it was reported that Mr. Johnstone had been drowned. It proved an error, as Mr. Johnstone was safe and sound in his home on Wednesday, the same day the story found its way into the daily press.

BURKE MISSING AGAIN.

Charles H. Burke has disappeared again. Ten days ago he failed to report for the evening performance on the Madison Square roof, and no one has heard from him since. Ted Evans, of Evans and Kennedy, was hastily summoned to take Burke's place. He has held it ever since. There have been a number of other retirements from the cast of "The Maid and the Millionaire." Fred Wyckoff left to begin rehearsals with Hap Ward. Frank Gibbons replaced him. John Vincent is in John Hart's place, the latter having left a few days ago to go with one of Campbell & Drew's burlesque shows.

NO CONTINUOUS IN BROOKLYN.

The Shubert theatre in Brooklyn, formerly announced by Klaw & Erlanger as a continuous house, will give two shows a day instead, the "continuous" scheme having been abandoned.

The house will be known as "The Shubert Theatre of Varieties," opening Sept. 2.

HAMILTON HOUSE CHANGES HANDS.

Hamilton, O., Aug. 9.

The Jefferson Theatre in this city has been leased to Cohan & Harris of New York City. It is located on South 2nd street, and sometimes plays vaudeville.

Thos. A. Smith, the former manager, and who executed the five years' lease given, will continue in the position.

MADE SIMONS AN OFFER.

Mike Simons, Hammerstein's stage manager, is reported to have rejected an offer made to him on behalf of Klaw & Erlanger for an important position in one of their vaudeville houses.

Mr. Simons will continue the direction of the Victoria stage, and also place in preparation for production the new piece he and Charles Grapewin have in view, called "A Night in a Rathskeller," with a company of twenty. Geo. Whiting will be featured.

HEARD OF DEATH AT CUE.

Just as John C. Hart, who plays the "dope fiend" in "The Maid and the Millionaire" on the Madison Square roof, was going on at the beginning of the second act of that piece Tuesday night, the doorkeeper handed him a telegram announcing that his six-year-old daughter had just died in Chicago, where she was living.

Hart had just time to read the dispatch before he heard his cue to go on. He played through the performance and was helped half-fainting to his dressing room at the final curtain. His place in the cast was taken during the rest of the week by John Vincent.

AFTER BLANCHE DEYO.

M. S. Bentham, the agent, is after Blanche Deyo, the dancer, for a vaudeville engagement. Miss Deyo is playing at present at the Delmore Gardens, St. Louis. She was formerly with "The Spring Chicken," and gained fame in that piece with her "international dance."

Joe Cook and Brother have been signed by the United for 40 weeks next season through Jack Levy.

LEO CARRILLO'S CARTOON OF THE WEEK



MORRISON LOSES HEADLINER.

The headliner on the billboards is not always the headliner in the theatre, and this may prove true in more senses than one. Witness the absence of Julius Steger in "The Fifth Commandment," from the stage at Morrison's, Rockaway, next week, although Mr. Morrison has plastered the seaside akin to a circus announcement with "paper" about Mr. Steger and his sketch.

Mr. Steger feels delicately over the awkward position he found himself in upon arriving home from Austria, where he had gone to visit his parents. He is under the personal direction of E. F. Albee and Martin Beck, for a term of three years. Of that time, 71 weeks have been booked over the circuits of the United Booking Offices, commencing the end of this month.

Before leaving for abroad, Mr. Steger was asked by the William Morris office if he would play Rockaway and Brighton Beach upon his return. Mr. Albee was ill at the time, and Mr. Beck out of the city, but Mr. Steger, with an appreciation of the vaudeville conditions, questioned the agents in the United Offices, and was assured there would be no objection to the engagements. With that assurance, he signed the Morris contracts, and sailed away.

While in Vienna, Mr. Albee addressed a letter to him, informing Steger that under the circumstances, he should cancel the Morris time. This letter missed Mr. Steger in Vienna, but was received by him at the Players' Club in New York upon his return.

On the return voyage Mr. Steger contracted a severe hoarseness. This, with Mr. Albee's injunction, caused a request to be made of William Morris that both dates be canceled. Mr. Morris, while consenting to the cancellation of Brighton Beach, positively declined to listen to any waiver at Rockaway, where he said, Mr. Morrison depended upon his star attraction for the coming week at a time when it was too late to properly make a substitution. Mr. Morris even went so far as to say that if Mr. Steger's cold interfered with his work on the stage, Mr. Morrison would be at ease were Mr. Steger to present himself at each performance, express his regrets, and draw his full salary at the expiration of the week.

Mr. Steger, however, feeling that it was in the line of his duty to follow the instructions of his managers, inasmuch as neither Messrs. Albee nor Beck had consented to the original arrangement, decided he could not play the Rockaway engagement contrary to their wishes, though consequences were to follow.

The Morris office says legal proceedings will follow, as their contract carries a clause holding the artist in the event of illness to submit his services again before playing elsewhere.

Whether Mr. Morrison secured another feature attraction is unknown. Up to Thursday the Morris office apparently felt secure in the possession of the contract, and the appearance of Steger, notwithstanding.

"The London Fire Brigade" will take the headline position at the Rockaway house next week.

Cinquevalli arrives shortly to travel over the K. & E. circuit.

THE ORPHEUM ROAD SHOW.

Five new acts, four foreign, appearing here for the first time, will be part of the Orpheum Road Show's roster for next season. The Show will be headed by Edward J. Connolly and company, in Geo. Ade's "Marse Covington."

La Angeles Gardenia, with five mandolinists and one dancer, Rosina Casselli, carrying 24 tiny Mexican dogs, "The Six Idols," an English "girl act" from the Tiller School, and the Tom-Jack Trio, with music, will be the new foreign acts to be seen.

Kelly and Kent will be another number on the bill, producing their new sketch, nad Coram, the English ventriloquist, is also an attraction.

The program will be ended each performance with the "moving-talking pictures."

The Orpheum Show will play divided over the Wilmer & Vincent circuit until it appears in its entirety at Williams' Colonial during the week of Sept. 16.

AMERICAN IN FRISCO CLOSED.

San Francisco, Aug. 9.

The American theatre, which has been playing musical comedy and burlesque, closed July 27 to allow the contractors to put on the finishing touches, the house having opened in an uncompleted state.

WILLIAMS PLAYS EMPIRE CITY.

The Empire City Quartet has been booked to play Williams' Alhambra week of August 19. The quartet has been generally presumed to be a "Morris act," playing nothing but the time obtainable through the office of William Morris.

The singers have appeared at all the K. & E. summer houses, and were rumored to have been booked for next season over the K. & E. circuit.

This has not occurred, however, and the circumstance of Mr. Williams booking the quartet leads back to the early summer when injunction proceedings were instituted against the act while playing at Salem by the United Booking Offices through Weber & Rush on an alleged broken contract to play the latter's houses.

The case attracted considerable attention at the time, but whatever feeling then existed between the Empire City and the United Offices has apparently been dissolved by the engagement at the Williams house.

FOUGERE HISSED.

Somewhat of a demonstration occurred on Hammerstein's Roof on Tuesday evening last while Fougere, the Frenchwoman, was on the stage. Hisses were plainly audible in several parts of the Roof, causing confusion to the singer.

By some it was said the disapproval was due to the length of time Fougere occupied; by others it is claimed the outburst was brought about by a tired feeling. Fougere has two weeks more of her engagement to play at the Victoria.

USHERS' BIG ACT.

Chicago, Aug. 9.

Carolyne Bellair and Garvin Gilmaine will support Claude and Fannie Usher in their new scenic sketch "The Love Handicap," written for them by James B. Rice. It is in four scenes and employs 25 people and five horses. Charles C. Marlowe will manage the act.

ASKS LASKY FOR ACCOUNTING.

Joseph Rosenthal, through his attorney, Henry J. Goldsmith, of 13 Park Row, New York, has brought an action in the Supreme Court against Jesse Lasky in an effort to recover on a claim for half the profits of "The Pianophiends," the musical act which is playing vaudeville under Lasky's direction.

In his complaint Rosenthal sets forth that in July, 1906, he and Lasky entered into a co-partnership agreement to produce a musical act involving the material now in use by "The Pianophiends." The idea, Rosenthal declares, was his, and Lasky agreed to finance the enterprise, both men, under the agreement, sharing equally in the profits.

Since then, the complaint recites, Lasky has produced and played the act, deriving large profits from it, but has not lived up to the agreement as to the payment to Rosenthal of what the latter claims as his share.

The plaintiff asks for an accounting.

NO DIVORCE, SAYS IKE ROSE.

Ike Rose, husband of Saharet, the dancer, now appearing at the Follies Marginy, Paris, asks VARIETY to deny that divorce proceedings are pending between himself and wife. Mr. Rose says there was a family difference of opinion, such as might arise in any household of long association, and this led to the divorce reports. Mr. Rose continues to direct his wife's engagements. She will play in Germany after the Paris time runs out, and may come to America before the season ends, if terms are made satisfactorily.

MORRIS BOOKS "BRIGADE."

Ritchie & Hearn's "London Fire Brigade," playing at Keith's, Philadelphia, this week, has been booked by William Morris for the Klaw & Erlanger circuit. It is said that the act has yet another week to play on the United time.

It is the first production of Messrs. Billie Ritchie and Tom Hearn. The Morris Office is reported to have secured an option upon all of the firm's future output.

CHARGE AGENTS WITH CONSPIRACY.

Counsel for the New York Vaudeville Contracting Company appeared in the Supreme Court Monday with a motion to have Hans Meyerhoff and his business associates, Harold Cox, Felix Reich and Arthur S. Blondell, declared in contempt of court. The defence asked for time to place their case in shape, and the hearing was put over until Aug. 15.

Attached to the affidavits in the moving papers are forty letters signed by Cox, Reich and Blondell, upon which it is charged that they, with Meyerhoff, were engaged in a conspiracy to take business away from the New York Vaudeville Contracting Company in defiance of an injunction.

The motion is based upon three counts, Meyerhoff's alleged efforts to deflect business from the old firm in anticipation of the court granting a restraining order, his failure to obey some of the injunction's terms, and the conspiracy charge.

Harold Cox, Arthur S. Blondell and James Plunkett have been served with copies of the court order. Service had not been effected upon Felix Reich or Meyerhoff up until Thursday, and counsel for the contracting company declared they were evading service.

Several days ago Mrs. Meyerhoff secured an order of assistance and her representatives accompanied by two deputy sheriffs broke into the offices of Meyerhoff's business associates in search of papers. They took away several letters to be used in their case against the agents.

PEOPLE'S, PHILA., AUG. 26.

According to an announcement made at the office of the United States Amusement Company this week, the first out-of-town vaudeville theatre to be opened by Klaw & Erlanger, other than those now playing, will be the People's, Philadelphia, on August 26.

The opening bill for the week will be composed of Joe Welch (single turn), Geo. W. Monroe, Edward Blondell and company, Rappo Sisters, Brothers Wilton, Sadi Alfarabi, Herbert Brooks and moving pictures.



THE FAMOUS GREGORY FAMILY.

The above portrait is of the Famous Gregory Family, "the Fashion Plate Gymnasts and Acrobats." C. J. Gregory and his three daughters, Bessie, Belle and Margurite, are in the act. They have about finished their park season, and will play fairs under the direction of Harold Cox and Felix Reich. Afterwards the Family will again appear in vaudeville. Mr. Gregory is of the original Gregory Family, famed for their acrobatic ability the world over. The act is at Montgomery Park, Quebec (Can.), next week (Aug. 12).

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor VARIETY:

I have been to see the Ritchie-Hearn show, and as we shall be making future productions I must let you know one or two facts.

Practically all the business and points are a hash-up or mix-up of three of Fred Karno's old sketches which Ritchie has played in many a time.

The costumes are changed and the scenery venue is different, of course.

The six minutes of hilarious fun you mention in review at the finish is absolutely taken bodily from the finales of Karno's "Dandy Thieves" and "Hilarity." The handing out of the mattresses, etc., from the window—and the collapsible balcony—leaving the man suspended in mid-air, are absolutely identical. Many points from "Jail Birds," and lots from "Dandy Thieves"—the bribery of the fireman, etc.—except that in that sketch a policeman is used instead of a fireman.

The only thing new to me was the business with the card playing, and the bell rope cutting.

I suppose if we were to produce either of above plays now we should be accused of copying—what?

Ritchie, I suppose, will attempt denial, but he went into the witness chair in our case against Hill and swore that he was familiar with both our play and Hill's "Around the Clock," and had played the part in both and Hill's was entirely different to ours. Was it?

I have just seen Mike Morris, of Morris and Morris, an English artist familiar with all our plays, and he will substantiate all I say, and so will any other independent English pro. Ask Morris yourself.

Alf. Reeves,
Mgr. Fred Karno Comedy Co.

New York, August 6.

Editor VARIETY:

Referring to Sime's criticism of my act while playing the K. & P. 23rd St. theatre last week.

Realizing to the full that VARIETY is an unprejudiced and fair publication from every standpoint, I am impelled to ask you to give me a little space, in justice and in defence of my work at the theatre above mentioned.

In the first place, Sime intimates in his review that "the knowing ones" would attribute instantly most of my act to other artists. In answer to this I can only say that I have never had the pleasure of seeing the acts he mentioned, inasmuch as my legitimate engagements on the road made it absolutely impossible to witness a variety show of any kind for several years past, therefore, you will agree not a single line could have emanated from the sources suggested, as far as I am concerned.

Quite to the contrary, I assure you. Up to last week I considered the material undeniably my own exclusive property, inasmuch as I paid a bountiful sum in good coin of the realm of the U. S. A. to Ren Shields for the act, and I still have the MSS in my possession to back up this assertion. "The Wise Ones" again, therefore, cannot in view of this, associate my lines with the offerings of the artists involved.

I wish to state further that my bookings were arranged so expeditiously that I had little or no time to prepare a new act (which I have since accomplished) and I naturally concluded that my former one would be acceptable in the meantime.

Last but not least, I have received extensive bookings since my week at the 23d Street, which goes to endorse Sime's valued opinion that I don't need anyone else's lines to succeed, and also to prove that "The Georgia Sunflower" was not born to bloom unseen—all of this season at any rate.

Emile Subers.

Pompton Lake, N. J., August 5.

Editor VARIETY:

We, the undersigned artists, had the misfortune to be booked for Durling's Opera House, Pompton Lake, N. J., for week of August 5 by one J. J. Kaleta, 148 Driggs avenue, Brooklyn, N. Y. Accordingly we reported to the "Opry," which was in every sense a "town hall tonight." Here we found no manager until 2 o'clock, when "it" developed. Words cannot describe him. Imagine our surprise when a boy of about 17 years steps up and tells us that he is Kaleta. Had he looked the part of money at least, we might have gone ahead and taken a chance, but as he was dressed in a dirty, greasy suit and a 25-cent Panama hat, the Vodevillians figured best to investigate the financial resources of Kaleta. This investigation brought to light 25 cents, a return ticket and a bundle of billing said to be a portion of $250 worth. The 25 cents went to telegraph to New York for money he had there (?), the ticket was confiscated and handed over to one of those who had not thought to provide himself with one, and a perusal of the bundle of billing brought to light the grand laugh. The billing consisted of sample lithos of horse races, melodramas, one-half and one sheet descriptive, painted with a shoe brush.

The last seen of this youthful formulator of opposition to the K. & E. and K. & P. circuits was when he started to walk back to New York. Here is a man or rather boy, with 25 cents and large ideas booking a show, the salaries of which aggregate four or five hundred dollars. Artists should look out for him. We enclose one of his time-booking letters; it tells its own story.

Crescent Trio,
Geo. Holden.
Patchen and Clifton,
Sadie Hart,
Famous Fords.

—

J. J. KALETA'S-AMUSEMENT-COMPANY,
148 Driggs Avenue,
Brooklyn, New York,
July 26, '07.

Mr. T. F. Durling,
Pompton Lakes.

Dear Sir:—With your kind attention for a few moments I wish to ask you is your Opera House, open for Tuesday-July-30-1907. If it is opened I would be pleased to play at it with my Vaudeville Co. for that night, I want you please be so kind and answear as soon as possible so that I may hear from you by tonight, if I wont hear by you from to night- I will come on an early train and with me I will bring Billpostign paper where I will put it up myself,

Please answear as soon as possible,
Wishing you a successful season,
Yours Very Truly,
KALETA.

Alcazar Theatre, Paris, France, July 28.

Editor VARIETY:

There is a team now playing the Pacific Coast, and when I last saw them billed they were playing at Pantage's, in Seattle, Wash. Would you kindly place this in your paper for me, as notice to managers and agents that the team now playing and calling themselves the Lavails are using this name to get engagements? The original Lavails are playing at the Alcazar Theatre, Paris, France.

Jas. Lavail.
Of the Lavails.

STATE CONTROL OVER AGENTS?

It is probable that when the New York State Legislature meets for its next session an effort will be made to take the regulation of the vaudeville booking business out of the hands of the city authorities and place it with the powers at Albany.

This is part of the labor leaders' plans to place the employment agency under State instead of municipal control. It has been tried before, but with little success.

The Actors' Union is already making plans to oppose the change. Under the present system booking agencies are regulated by the local license bureau. This is a department under the New York city administration. The artist has always been able to place his complaints before License Commissioner John N. Bogart with little or no red tape, and the bureau's decisions have always been prompt and fair. It is feared that with the bureau a State office, the handling of the vaudeville agency department would lose its simplicity and become involved with complications and official hindrances.

CAN RESTRAIN USE OF NAME.

"An injunction, in the discretion of the court, may be issued against any one using an established name with the intent to deceive or defraud," says William Grossman, of House, Grossman & Vorhaus, the attorneys.

Mr. Grossman gave his opinion in answer to a VARIETY representative's question on the possibility of injunction proceedings being entertained where an artist has made a trade mark of his or her own name through long usage.

The attorney stated that even though the usurper of the title had a legal right to the name, the court could interfere, and cited the case of F. J. Scott, who was enjoined from the use of his own name for trading purposes by the Scott Stamp and Coin Co.

ORPHEUM IN TEXAS.

New Orleans, Aug. 9.

The people of El Paso, Tex., will have a taste of vaudeville. The Orpheum Circuit Co. has leased the Texas Grand Theatre, which will be remodelled and placed in its chain of theatres in order to break the jump between New Orleans and San Francisco. It is probable that the Orpheum people will also lease another theatre in a town further west to give artists straight time over their circuit.

STRANDED ARTISTS IN CHICAGO.

Reports from Chicago indicate that there are more artists in straightened circumstances there than at any time in the history of that town. S. D. Ricardo, president of Chicago Local No. 4, Actors' Union, has reported to the New York headquarters of the organization, on conditions, estimating the number of stranded artists in and around Chicago at close to 1,200.

The Chicago local is organizing a series of benefits for their relief. The unusual condition is accounted for by the number of travelling shows which have closed in the middle West, the large number of artists who have come into the middle country from the East and far West "on spec" and found the market overloaded with talent. Applications for aid have been coming into the Chicago local at the rate of a score or more a week.

WATERTOWN OPENS AUGUST 26.

Watertown, N. Y., August 26.

The Orpheum Theatre will open its vaudeville season on August 26, with bills booked by William Morris, of New York. This will be Watertown's first taste of variety shows for a week at a time. There is a population of about 60,000 to draw from.

CLOSED AND PAID.

"Cremation," the foreign illusion, was billed to play at the Keith-Proctor Twenty-third Street theatre all this week. It opened and closed Monday afternoon, Manager Harry Leonhardt paying the act a full week's salary.

Webster and Carleton, new hereabouts, replaced the illusion.

WANTS WEEK'S SALARY.

Suit has been commenced against the Keith-Proctor corporation by Edward McWade, as proprietor of "The Big Show," a revised act which played the Union Square theatre some weeks ago for one performance, on Monday afternoon.

"The Big Show" first played Pastor's last season under the direction of Sanger & Pitman. Afterwards, with a desultory engagement now and then, the piece laid idle. Maurice Goodman, attorney for the United Offices, who will appear for the defense in the action, said the contract stated that cancellation could follow if the act had deteriorated.

The management of the Union Square thought it had to such an extent that closing followed the first exhibition, although the act was heavily billed. This will be the defense to the suit, which demands judgment for the full week's salary.

MORRIS-SHEA AFTER ANOTHER.

J. B. Morris and Jos. Shea are after another vaudeville theatre in New York State to add to their circuit, which at present consists of the Third Avenue, New York City; Gloversville, N. Y., and North Adams, Mass. The fourth house may have been secured by this date.

EDWARDS HAS ONE MORE.

"I've got another one," is the announcement of Gus Edwards. This time it is "Gus Edwards' Statuettes," a "girl act" with seven girls. It will be presented after Mr. Edwards gives his "Rube Kids" to vaudeville.

WEBER & RUSH'S SOUTHERN CIRCUIT.

Atlanta, Ga., Aug. 9.

The El Dorado has been leased for a term of years by Weber & Rush, New York managers, and will open on September 2 with vaudeville, playing two shows daily with bookings supplied by the Keith United Booking Offices of New York. It will be renamed "The Dixey."

Ben Cahn will be the local manager for Weber & Rush.

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The above despatch gives the first inkling of a corporation formed by Weber & Rush for the building up of a Southern circuit of vaudeville theatres along the Atlantic coast in the South.

At the offices of the firm this much was admitted. L. Lawrence Weber said that a circuit would be shortly gathered together, and Atlanta was the first. It will be operated independently by the corporation, and booked by the United.

ANOTHER MEYERHOFF SUIT.

The Actors' Legal Aid Society has been instructed to bring an action against the receiver of the New York Vaudeville Contracting company on behalf of Shean and Post, the vaudeville act. Shean and Post claim salary for seven weeks under a contract.

They held an agreement with the New York Contracting Company which promised ten weeks' engagements. The artists aver that they received no work from the company and were idle until they accepted three weeks' time from Reich & Plunkett. This three weeks' work is mentioned in the suit as reducing the amount of damage sustained by the artists by the alleged failure of the Contracting Company to carry out its agreement.

COMPROMISED WITH GALLEY.

William Grossman, counsel for Celia Galley, the foreign artiste, and a representative of the Klaw & Erlanger office, were in conference last week and a few days after it was announced that the suit which she threatened to bring for the recovery of salary under an unplayed contract had been arranged on a compromise basis. The sum for which the case was settled is not mentioned.

ELSIE FAYE.

Elsie Faye, a likeness of whom appears on VARIETY'S front page this week, is now successfully touring the vaudeville circuits, assisted by Bisset and Miller.

Miss Faye was formerly of Caprice, Lynn and Faye, and more latterly of Lynn and Faye. A handsome young woman, she met with immediate success upon her single venture, and has been booked up solid to June 1, 1908, when she will have been playing continuously since April 1 last.

YOUNGEST JUGGLER.

The Les Sados (3) are on their way here, booked to play over the United time. They are jugglers, having a boy, said to be younger than any that has yet appeared in public. The time for the act was set back earlier in the summer by the United Offices, but the act started as per its contracts, for America.

NEW STYLE OF 10c. SHOW.

Detroit, Aug. 9.

The Casino company, which operates a number of "Electric" theatres in this and other States, and which is presided over by Arthur Caille, of the Caille Bros., and John Kunsky, of Detroit, is building a new theatre on Monroe avenue and Farmer street here.

Over $20,000 is being expended on the remodeling of the building, which will be known as the Theatre Royale. Admission will be ten cents. Each show will last about an hour, the pictures being described by a lecture. Two illustrated songs will be sung. The house will be under the management of Michael Schoener. He has recently been appointed general manager for the firm. Mr. Schoener will divide his attention among this and the other theatres operated by Caille & Kunsky.

10 ACTS IN PREPARATION.

There are ten acts under the supervision of Jos. Hart, general producer for Klaw & Erlanger, which will see the light first in as many different cities where K. E. will present vaudeville, on Sept. 2.

An act with about 50 girls will be first shown at Philadelphia, under the management of Alfred E. Aarons; another having 30 people makes its bow at Boston; another of 25 at Pittsburg, while still one more will travel to Kansas City for the first showing, and so on.

NO CHILDREN AT NIGHT.

Cincinnati, Aug. 9.

The ordinance to prohibit "children" under 18 years of age attending theatres at night alone has raised a hub-hub with the local managers. Attorneys for the various theatres appeared before the Common Council this week to protest against it. Hearing was adjourned until Sept. 19.

LUESCHER IN ALBION.

The Albion Theatre at Albion, N. Y., has passed into the management of Frederick R. Luescher, who has theatres also at Rome and Fulton, N. Y. The Albion house will play combinations, with a sprinkling of vaudeville.

Mr. Luescher is negotiating for the lease of the Empire Theatre at Frankford, Philadelphia, but this has not been closed.

MANAGER UNDER SUPPLEMENTARY ORDER.

An examination in supplementary proceedings against Samuel Bernstein, a brother of Freeman Bernstein, the Sullivan & Considine Eastern booking representative, were started in the City Court this week. A judgment was filed against Samuel Bernstein in the Third Municipal District Court several years ago, and these proceedings are brought to discover his ability to pay it. The plaintiffs are the United States Printing Company.

The suit grew out of a printing bill for the Trocadero Music Hall in Fort George which Bernstein operated in partnership with Christian J. Warren in 1905. M. Strassman is attorney for the printing company.

Frank Milton and the DeLong Sisters have signed for the coming season with B. C. Whitney's "Piff, Paff, Pouf."

BERT COOPER, BONIFACE.

Idleness has drawn Bert Cooper into the hotel business. With so much time hanging heavily, Mr. Cooper commenced to take short trips out of the city. One day he struck Kiamesha Lake. That's in Sullivan County, and this Sullivan County is in New York State.

When he landed in Kiamesha, Mr. Cooper saw the Russotto House. Calling upon a physician to ascertain his state of sobriety, Mr. Cooper was informed the names were all regular, and he had the correct spelling. Then Mr. Cooper noticed the crowds of people around, and he said (to himself) that if they would stand for names like those, they would stand for anything, so what did Mr. Cooper do?

No one is exactly aware of what he actually did, but Mr. Cooper says he paid a $1,500 deposit as a forfeit on a lease of a large hotel at Kiamesha Lake next season, and he is going to run a real hotel, with no "bunk" food, no "bunk" charges, everything real, with milk and eggs on the level.

Mr. Cooper says this himself, and don't forget the address, "Bert Cooper, Russotto House, Kiamesha Lake, Sullivan Co., N. Y." That is not the hotel though, Mr. Cooper has taken. Oh, dear, no, the hotel Mr. Cooper gave up his $1,500 to secure an option on he carelessly forgot to take the name of in the excitement of giving away money.

SCREYER HOME.

Dare Devil Schreyer, the American bicycle leaper, cancelled his European engagements after the first of August, owing to the sudden death in an accident of his representative and friend, Louis Mettling, the bicyclist, and returned home this week.

Mettling was one of the fastest bicycle pace followers of the day. He was traveling abroad with Schreyer. Schreyer was performing his bicycle leap in Dresden on June 9 when Mettling was induced to take Walthour's place in the 100 kilometer motor-paced race. He had only a few hours' prepartion and went into the contest on a machine with which he was not familiar. On the 234th lap, Mettling was 14 laps ahead of his nearest competitor, there being five other contestants. There were but 16 more laps to go when Mettling's machine struck the pacing motor and he was thrown far across the track on his head. His skull was fractured, his collar bone broken and he was badly cut. He was taken to the hospital. Against the advice of friends he left the hospital on June 18, but suffered a relapse and died June 21 from congestion of the brain.

Mettling was also a vaudeville artist, having played from coast to coast in America in a cycle racing act on rollers. He was also a prominent competitor in several of the six-day bicycle races at Madison Square Garden.

Mettling was buried in Dresden, but his body will be exhumed later and brought to this country for burial in his home town, Boston.

Charles Barney, of the Three Barneys, has closed the theatre at Webster Park, La Salle, Ill., which he managed during a summer season. Mr. Barney has signed with Spofford, Powell & Cohn for the coming season to manage that firm's show "The Human Slave."

K. & E. AFTER OPERA HOUSE.

Cleveland, Aug. 9.

Report has reached here that A. F. Hartz, lessee of the Euclid Avenue Opera House, Cleveland, will build a new theatre on Euclid avenue, near E. Ninth street, if Klaw & Erlanger buy the opera house for vaudeville. The deal is now pending and optional with the firm. If it goes through, it will be with the proviso that Mr. Hartz be given the legitimate attractions at his new house.

LYRIC, BOSTON, AFIRE.

Boston, August 9.

A panic at the Lyric (moving pictures) on Wednesday night was averted by the prompt action of Ella Lombard, the cashier, who ordered the pictures stopped and told the audience there was no danger, but to leave the place quickly.

A small amount of damage was done to the house.

MAJESTIC DECLARED POSITIVELY.

It is declared positively by a Klaw & Erlanger representative that the Majestic Theatre at Columbus Circle will play K. & E. vaudeville before the season shall have had a fair start.

There have been rumors to the contrary, based on the reported determination of the present managers to play only musical attractions at the house.

CAUGHT GRAU NAPPING.

Papers were served on Robert Grau, the vaudeville agent, this week in a suit brought by Eugenie St. John and company, an act which did not receive salary after playing a week at the Grand Theatre for Grau a month ago. Grau had promised repeatedly to make a settlement, but when he had not made good by Aug. 1, the Actors' Legal Aid Society was instructed to prosecute a suit to recover.

Process servers hung on the elusive trail of Grau for several days, but the agent successfully evaded service. One morning this week the process server waited around the office of Bellows & Gregory, where Grau has his headquarters. When a visitor for Grau came in, the process server followed him into the inner sanctum and handed the summons and complaint to the surprised ex-manager.

SUES FOR DIVORCE.

Denver, Colo., Aug. 9.

A suit for divorce has been entered here by Bert Pittman, booking agent of the Novelty theatre, a local vaudeville playhouse. The charges against Mrs. Pittman contained in the application papers are said to be sensational. She was served with papers in her husband's action as she was about to board a train out of the city a few days ago.

USE LOCAL TALENT ONLY.

All but one or two of the Philadelphia club agents have entered into an agreement with the Philadelphia local of the Actors' Union to book only local talent. The few who have not come into the arrangement are said to be forced to employ amateur talent to fill engagements, the managers of the theatres being bound under an agreement with the union to permit none of their artists to work at clubs.

Cook's Opera House, Rochester, opens Sept. 2.

Aubin Leonel, a Spanish dancer, expects to be booked here.

Don Leno and his "Happy Youngsters" are looking for Eastern time.

Fred Hallen and Mattie Fuller will have a new sketch next season.

The Columbia Amusement Company's telephone is now 3968—38th Street.

Lizzie N. Wilson is to have a new monologue next season. She is now preparing it.

Matt Woodward is writing the pieces and songs for Charles Robinson's "Night Owls."

Williams and Pullman have signed with Kilroy & Britton's "Trust Buster" company.

Charlotte Townsend has a sketch called "Two Working Girls," written by Kenneth Lee.

J. Austin Fynes sailed for the other side Aug. 1, to spend a vacation of several weeks.

The Todd-Judge Family have been booked for 20 weeks over United time by Hunt & Follette.

Lena Marrder, who will appear at the Hippodrome next season, does a fire dance while riding a horse.

Jack Curtis, formerly of Curtis and Adams, will work with Charles S. Hoey, lately of Hoey and Lea.

Louis Fellman, on the Colonial staff last season, is going out with Al H. Woods' "Gambler of the West."

Joe Maxwell, in "A Night in the Police Station," has been booked for next season by Klaw & Erlanger.

Thos. H. Nelson, manager of the Four Nelson Comiques, became the father of a sixteen-pound boy last week.

The Murray Hill Theatre is being thoroughly overhauled before reopening as an Eastern Burlesque Wheel house.

Billy LaMothe, of the LaMothe Trio, suffered a severely strained arm while playing at Riverview Park, Chicago.

On September 2 all the Poli houses will open with the exception of Hartford, which starts the season one week earlier.

Princess Lala, with Keller & Paul's "Morocco," is in the hospital awaiting an operation for the removal of a tumor.

"The Creole Belles" have been booked abroad for a year by H. B. Marinelli. The act opens at Budapesth on September 1.

Little Zena Keefe has finished her vacation at her home in Oakland, Cal. Zena will have an entire new act and wardrobe, working in "one" when she opens on the United circuits.

NOTES

Frankie La Marche, "the female Buster Brown," and her dog, "Tige," have been booked over the Kohl & Castle circuit.

Jewette, toe dancer, has formed an act with The Great Hilton. It will be known as Jewette and Hilton, "Mysterious Duo."

The Great Raymond show has started on its season's trip. It is playing Saratoga this week. Jas. C. Matthews laid out the route.

M. A. Shea, the agent, is preparing two "girl acts" for early production. Mr. Shea's present vaudeville property is "The English Rockers."

Edward Marsh, Eastern manager of the Fred. M. Barnes Theatrical Exchange, has agreed with Dare-devil McKinley to book him on the other side.

Charles E. Kohl, Jr., son of C. E. Kohl, of the Western Vaudeville Managers' Association, will be married on October 5 to a Miss Shields, of St. Louis.

The Tennis Trio replaced the Camille Trio at the Union Square Theatre last week, closing the show. One of the Camilles sustained an injury.

W. F. Mason, formerly of Fall River, Mass., has taken up his residence in Zanesville, O., to be manager of Cohan & Harris's theatres in that city.

Ed. F. Rush, of Weber & Rush, has followed his partner's example in purchasing an automobile. Mr. Rush takes his machine home with him each evening.

The Sevengalas opened their season last Tuesday at the West End, Long Branch, under the direction of James C. Matthews. A vaudeville bill surrounds the feature.

Emma O'Neil was seriously injured while playing Electric Park, Kansas City, Mo. She was thrown from a street car. Her right ankle was broken in two places.

Ydilla, a foreign dancer, assisted by Charles Ravel, an old-time clown, "tried out" a pantomimic dance on the New York Roof last week. It is named "The Flirt."

Frank Wakefield has signed for next season with H. S. Woodhull's "Lid Lifters." He will handle the light comedy part in addition to his duties as stage director.

It is stated by a Chicago manager that there are more vaudeville houses in Chicago of every grade in proportion to its population than in any other city in the United States.

All acts handled by Albert Sutherland next season will start out with their advance press work and billing prepared in such shape as will give great joy to the house managers.

"That" Quartet opened at the Wigwam, San Francisco, last Sunday, where they will spend the entire four weeks booked for them by the Western States Vaudeville Association.

Eva Thatcher, a character comedienne from the West, is in New York. Miss Thatcher has not played in modern vaudeville in the East as yet, but may with the aid of Jack Levy.

Jos. Shea, the agent, wishes to correct the statement that he is the "Jos. Shea" who complained against David H. Keith to the License Commissioner. The Shea who did is an actor.

The Fifty-eighth Street Theatre reopens Labor Day. During the summer the house has been slightly remodelled, the balcony boxes being rebuilt so that they are within view of the stage.

Bud Ross, who has been playing principal parts with the Chester Park Opera Company at Cincinnati, is now on the Orpheum Circuit, having been booked for 40 weeks in vaudeville.

Ross and Lewis, "The Yankee Doodle Duo," now on the Moss-Stoll tour, England, have received bookings on the other side which will keep them busy consecutively until March 21, 1910. Their Moss-Stoll time counts 56 weeks.

Will H. Armstrong has cancelled his vaudeville contracts, having signed with Harry Askin to play the title role in a piece called "The Umpire." Mr. Armstrong was formerly of Armstrong and Holly.

Keeley Brothers, comedy bag punchers, will play 40 weeks on the United time early in September. In June, 1908, the brothers sail for England where they spend 25 weeks on the Moss-Stoll tour.

"Billy" Clayton, in addition to his other enterprises, has signed a contract with Charles K. Harris, the music publisher, and will hereafter make his headquarters in Chicago as Western representative of that house.

"Senator" Frank Ball, one of the few veteran burnt-cork artists in present activity, has been engaged for the part of the town constable in one of the "'Way Down East" companies being organized for next season.

Gladys Sears, formerly of the "sister" act of Sears and Sawtelle, will work alone next season, doing a Hebrew character specialty in the olio of the "Parisian Belles" company, for which she has signed as soubrette.

The People's Theatre (Western Burlesque Wheel), Cincinnati, is undergoing alterations. The dressing rooms are being rearranged and made fireproof. Cement floors and steel are being used in the reconstruction. The theatre proper is being re-decorated.

Grace Belmont, a former vaudevillian, and last season prima donna with "The Gingerbread Man," has been engaged for the Van Den Berg Opera Company. She will be first seen with that organization in "The Mascotte," which opens at the West End, September 9.

F. Richard Anderson is said to again contemplate placing Datas, the man with the remarkable memory, under his management. Mr. Anderson was interested in the freak when he appeared over here on the New York Roof, but he did not then turn out to be the kind of fruit his name suggests.

B. A. Meyers has received word that Louis Simon, Grace Gardner and company, for whom his firm is agent, had had their time extended at the Pavilion, London. For the extra time the act received a salary advance of $125, and were moved to the closing position of the show. They will return to this side in time to open in the Fall.

Fred Follette, who has been a partner in the general booking business of Follette & Hunt in the St. James building, will leave that firm about Sept. 1 to take a position with J. B. Morris, who controls a three-cornered circuit of vaudeville houses in New York and New England. Jos. Shea will continue to be the booking representative for the Morris houses, Follette attending to the outside work.

Albert Sutherland is bringing to this country a novelty musical act, which for genuine creepiness is said to be the "whole thing." The effects somewhat resemble the spiritualistic seances, where musical instruments are played, but in this case the music comes from all parts of the house, with full lights on. No attempt is made to explain how this is done. Two women and a man compose "The Musical Mysteries."

Coroner Physician Dr. O'Hanlon, who has his sanitarium at 465 Lexington avenue, New York, in running order, remarked the other day that his experience since opening it has been that theatrical folk receive scanty attention in the public hospitals of the city. Dr. O'Hanlon especially favors the theatrical profession, having an extensive acquaintance in it. Before receiving his medical diploma the Doctor was a newspaper man. He is the physician for the Actors' Fund.

Complaint is often heard from the women of vaudeville who direct their own business affairs and in the course of doing so are obliged to call upon the large agencies for engagements. The complaint carries no other charges than "annoyance," "waiting" and "disappointment." A woman should have an agent to take care of this duty of securing bookings. Few bring their act properly before managers. It is an agent's business; he can secure an audience with the manager and be given more time than the artiste. It should also be borne in mind that an agent, if he is faithful, will forcibly impress upon the booking office the value of his act. The vaudeville woman might be awed in several ways. An agent should be a very useful person for the artiste who is obliged to look out for herself. If he doesn't give you the attention that you expect, try another.

LONDON NOTES

London, Aug. 1.

It is pleasant to note the cheerful and manly way in which newspaper slips and lapses are taken in America. The American on the average is good natured in the extreme, and knows that to err is human. If an American newspaper in the rush of closing forms gets any statement slightly aslant from the plummet line of truth a request to correct the matter is pleasantly made and as pleasantly responded to.

It is different here. Thus last week a "boiler" down on a local weekly boiled down a financial item not wisely but too well, saying "Jones and Sons have taken over the Edinburgh Grand Opera House Company." The item should have read: "Jones & Sons have secured registration for the Edinburgh Grand Opera House Company." The firm, however, happens to be registration agents, acting for somebody else.

The slip was entirely obvious, and a showmanlike request for its correction might have won for the house a nice complimentary notice. Instead comes a thundering letter from a solicitor, beginning: "My clients, The Grand Theatre (Edinburgh), Limited, have handed me a copy of your paper," etc. The alarmist conclusion runs thus: "The statement you have made is calculated to cause my clients serious injury, and I must ask you to contradict it without fail in your next issue and to state the true facts of the case which might have been ascertained by you had you taken the trouble to make the slightest inquiry. In case you decline to adopt this course my clients will commence an action against you for damages without further notice."

Over here bringing libel suits is a regular speculation if not a form of sport; it is far safer to back a libel suit than to back the best horse on the track. In other countries a libel must be a "lie"-bel (to explain by a quick punning process), but here they are always quoting Lord Mansfield's saying: "The greater the truth the greater the libel." Juries don't think they have earned their fees unless they soak some one for all his money. An English jury has even ruled it libelous to call one a "Man Friday."

An eminent English scholar once aroused a Billingsgate fish woman to furious anger by telling her she was a "hypothenuse," and it's good the fish woman didn't sue him, for she would certainly have won a verdict. Thomas Paine's "Rights of Man" is esteemed an American classic, though it was ruled libelous by the King's Bench, which would probably also have turned in a verdict against the Declaration of Independence.

Radford and Valentine are spending a few days in Paris en route to Valentine Villa, and following another London run, going your way after Christmas. Mad musician Vasco writes from the gay city that he is reaching them at the Alcazar d'Ete, and has signed a return for July and August next year.

Then concerning a continental hall which has thrown down and ruined any amount of performers, these sin-veiling Londoners say with bated breath: "Everybody knows it's the worst place in Europe, but you mustn't say so." So Truth as in the proverb keeps at the bottom of the well, and they pour in water to drown her when she attempts to get out.

All this reminds me, just happened to think about it, that appeal in the Butt libel suit has been declined; they don't want any further discussion or lifting of the corners of the veil.

The English like riddles. Now drifting from the ridiculous to the sublime, that Klaw & Erlanger proposition fairly overpowers one; it recalls an old saying we trust will not be thought libelous: "Tell a good one while you're about it."

Nobody here takes the cabled statement seriously; it sounds too American-ese. A hundred million dollars is a lot of money. It takes a long time for water and cyanide processes to extract it from the rock.

Yes, those Klaw & Erlanger cables are too strong to be swallowed down Jonah fashion, and in case we hear of a sudden break in these rubber-coated under-ocean wires we will know what caused it; still, after tall talk has been discounted sufficiently, there may be something doing. There must be some change in the ways of doing things here; if the change don't come from within it must come from without. Some men with whom Mr. Erlanger talked are now loud in their denials; it's the European way. Still, one of the biggest managers in London, and a mighty straightforward man at that, tells me there is nothing back of the rumors.

On August 5 Macnaghten opens King's Theatre, Cardiff, as the Palace and Hippodrome in opposition to Stoll's Empire. The Poplar Prince's becomes the Poplar Hippodrome same date, going on the Gibbons list of music halls.

Walter Kelly, who according to the London papers, was "discovered" in America by one of our most enterprising managers, is certainly landing at one of our chief halls on Shaftesbury avenue. Everyone admits he is great. Kelly was over to Ireland before he opened, walking the shamrock sod of his ancestors.

The Mikado is now unbanned, and will be revived at the Savoy next April.—This week is "time and wind-up" for all the living statues, bar Makers of History at the Hippodrome and the Sevres China posings at the Oxford.

The Actor's Church Union has now decided to take on the music halls. Frank Macnaghten welcomed the clergy in a diplomatic speech.—"Punch" must behave, for it is telling us of an American who has trained a silk worm to sing cocoon songs.

CIRCUS NEWS

Robert Bedford, an employee of the Forepaugh-Sells circus, was drowned while bathing in a small pond at Schenectady, N. Y., Tuesday. He went bathing with a fellow employee of the circus, George Barney. The pond was within sight of the circus lot. Bedford swam into the middle of the pool, a distance of 200 feet, and was suddenly seen to go under. His companions thought he was fooling and paid no attention until he did not appear within the minute. Barney then jumped to the rescue, but could not find the body by diving. A gang of men was summoned from the circus lot and they recovered the body after dragging for it for an hour. Bedford came from Montreal.

The Forepaugh-Sells No. 2 car arrived in Elkhart, Ind., late Monday night last over the L. S. & M. S. Ry., from the East and was transferred to the Big Four Ry. The car was on its way to Shelbyville, Ind.

The Hagenbeck-Wallace Shows played to 25,000 people Monday afternoon and night at Indianapolis, despite the threatening weather which prevailed. The press of the Hoosier capital spoke very highly of the performance and street pageant, which was the first to be given there this season. The Buffalo Bill show follows, coming August 26.

E. E. Meredith, press agent of the Hagenbeck-Wallace show, editor of "The Missouri Breeze," business manager of "Simple Simon Simple" and a general good fellow, has been doing some very effective work for the circus throughout Indiana, where opposition is being met at every stand.

James Eviston, last season with Gentry Brothers' shows, now on the opposition brigade of the Hagenbeck-Wallace Circus, will become a real agent this fall, going in advance of "Nobody's Claim."

A general conference was held at the Hotel English, Indianapolis, last Sunday by the staff of the Hagenbeck-Wallace shows, but as the session was behind closed doors, it was impossible to gain the facts of the meeting. The following were in attendance: B. E. Wallace, Mr. Tate and John Havlin, W. E. Franklin, J. D. Newman, Harry Earl and several of the contracting agents.

The Three Alvos have left the Hagenbeck-Wallace show and are a special feature with Pain's Fireworks at Manhattan Beach, L. I. The aerial bar trio were booked with the Pain show for a week by Harry Allen. At the end of that time they received contracts which will keep them there until the end of the beach season.

Shelbyville, Ind., Aug. 9.

Bill posters from the rival shows are keeping guard at night over their lithograph signs here. It is at this point that the Ringling Bros., Forepaugh-Sells, Hagenbeck-Wallace and Robinson shows cross each other's paths during the summer. This condition works to the profit of the newspapers, of which there are four. The different shows have in many instances contracted for whole pages of advertising, and made it necessary for the local papers to issue special supplements to accommodate the added business.

Cincinnati, Aug. 9.

A report which comes via Chicago revives the story that Carl Hagenbeck, the German animal dealer, is anxious to have his name removed from the billboards of the Hagenbeck-Wallace circus. It was even declared that Hagenbeck had instructed his attorney to bring an action with this end in view. John Havlin, who is largely interested in the show, denied that there was anything to the story. He was here until Tuesday. "Despite all rumors to the contrary," said Mr. Havlin, "there is nothing strained in the relations between the Americans interested in the Hagenbeck-Wallace show and Mr. Hagenbeck. There is still unsettled a money disagreement involving a dispute over $18,000 between Mr. Hagenbeck and those interested in the show. Frank Tate, of St. Louis, and myself will visit Mr. Hagenbeck shortly when we sail for Europe. At that time all these small disputes will be settled to the satisfaction of everybody concerned." Nevertheless in Chicago it is pointed out that the Ringlings, although they failed last winter to absorb the Hagenbeck-Wallace outfit, would not be adverse to trying for it again, and it is whispered that both the Ringlings and Hagenbeck employ the same attorney in the Windy City.

John Havlin, of Stair & Havlin, and largely interested in the Hagenbeck-Wallace Circus, left Cincinnati on Tuesday, bound for a six weeks' trip abroad, which will include a visit to Hamburg.

Waterloo, Ia., Aug. 9.

W. T. Lister, one of the managers of the Chase Lister Theatre Company, traveling under canvas this summer, announced while he was here a few days ago that he would put three shows on the road next year in addition to the firm's Kinodrome. While here he also purchased a big top from a small circus which stranded at Hudson, Ia. This tent will make the fourth portable theatre under operation by the concern. The Chase-Listers closed a five-weeks' engagement here Saturday and left the town. It is said the stand showed a profit of better than $5,000.

Dick Williams, a colored manager of "Old Plantation," a feature with the Harry Luken Carnival Company, was arrested in Waterloo, Ia., last week, charged with an attempt to kill two discharged members of his company. Williams said he shot in self-defense, the two having threatened to kill him on sight. The two men, both negroes, were not injured, and Williams was discharged after paying a fine.

The Cole Brothers' circuit is billed to play Toledo 14. John D. Carey, manager of Advance Car No. 1, was in that city last week.

An industrial display is scheduled for Fort Dodge, Ia., October 7 to 12.

A street carnival and fair will enliven Bangor, Wis., the week of August 26.

The Highland (Ill.) Fair will be held at Lindendale, September 5-8.

What promises to be a spectacular affair is the two-day carnival planned for Spokane, Wash., by a club composed of 150,000 members. Many outdoor features, including sensational acts, fireworks and locomotive collisions, are announced.

The Dane County Agricultural Association will display at Madison, Wis., September 17-20.

The Yadkin Valley Fair Association has been organized at Salisbury, N. C., with a capital stock of $250,000. A fair will be held the second week in October.

Lee's Summit A. and M. Society, known as the Jackson County Fair, will give an exhibition at Howard's Park, Lee's Summit (Kansas City), September 10 to 13.

All preparations have been made for the fair of the Fond du Lac County Agricultural Society, at Fond du Lac, Wis.

Free attractions, including Reed's band, of Sioux City, are announced for the Sheldon (Iowa) Fair, August 27 to 30.

An old-fashioned fair and races will be an event at Centralia, Ill., for four days beginning August 13.

Stock subscriptions amounting to $2,500 have been raised by the fair committee of Rockwell City, Iowa.

The Five Salvaggis, Prof. Mink's Mules, Mexican Zamora Family and La Mathe Trio are the features with B. E. Gregory's stupendous pyrotechnic spectacle, "The Siege of Jericho."

Races will be the principal feature at the Rushville, Ind., Fair, August 28.

The Alabama Agricultural Association met recently to formulate the plans of the forthcoming fair at Montgomery.

A "Frontier" festival is being planned at Hastings, Neb., in October.

The Big Horn County Fair, Basin, Wyo., which was to begin September 9, has been postponed one week owing to retarded crops.

The Brindage and Fisher Amusement Company is furnishing the attraction for the reunion and carnival held this week at Seneca, Kansas.

Western railroads will exhibit at the Elm Ridge Fair, Kansas City, in September.

The Camden Board of Trade, Little Rock, Ark., has decided to hold a fair next fall.

The Wellston Street Fair, Wellston, Mo., September 19-22, will have a mask carnival on the first night.

SUMMER PARKS

The first week in October will be the scene of a county fair at Henderson, Ky., under the auspices of the Daviess County Fair Association.

The Booneville (Ind.) Fair is announced for August 26 to 31.

The Delavan Fair, to be held at Pekin, Ill., August 27-30, will be the largest ever given in that section.

The Marshall County Fair Association, Marshalltown, Ia., will offer $6,000 in premiums at the fair, September 16 to 20.

HOW THEY DO IT AMONG THE PARKS AND FAIRS.

THE WHITE CITY

May 15, 1907.

Mr. A. M. Hopkins,
St. James Building,
[illegible] Broadway, New York City.

My dear Mr. Hopkins:

I am sorry not to be able to secure as my opening attraction, for the reason that has been peculiarly handled in the way of bands, and I feel that the Patrons of the White City have to be educated to the better class of bands. I am endeavoring to arrange with a Real band to open on Decoration Day continuing until June 2nd.

You can arrange with for a four weeks engagement opening Sunday P. M., June 2nd at the figure you quoted me, and with the option of prolongation such as we talked over.

I would suggest that you draw the contract naming the figure as $1050.00. We can arrange the rest by your enclosing me a receipt for the balance.

Kindly wire me by receipt of this letter if I can depend upon fulfilling the engagement, and at the same time let me know what you have in the way of sensational Free Theater acts to open on June 2nd, and also one on the following week.

Everything will be in good shape to open here on Decoration Day, and I think I can make a success of it; there is no reason why I should not.

You can readily understand that I am very anxious to know about the band and act on account of advertising, and feel that you will do as much as you can in this matter. for me

Very truly yours,

General Manager.

The above is a reproduction of a letter addressed to Arthur M. Hopkins, of Ingersoll & Hopkins, the summer park agents and promoters, in the St. James building, New York City. The blank spaces are where names appeared, and have been covered over to avoid the letter being traced to the writer.

It is printed as information to those interested. The act asked for was a band, and the weekly price quoted by Mr. Hopkins for the attraction, $550. A paragraph in the above letter asked the agent to make out the contract for $1,050 weekly, an advance of $500 over the real price, and which the band would have received. Mr. Hopkins refused to accede to this peculiar request, and by telegraph the next day a cancellation was wired.

The park which would have been supplied with the band is one that has been a steady loser since the gates were opened. The box office has failed to bring profitable returns, but even though it had, the receipts could not have offset engagements booked for double their actual value and price.

The meaning of the request for a padded contract might be that the manager "stood in" with some of the officers of the park company, or it is possible that a traction company is financially interested, and this device was resorted to to obtain the full price of the act from the company, which would leave the park management without a charge for the band's services. It is not thought probable from the excessive increase that the park manager acted alone in the matter.

Were such a letter as the above written to any number of agents who now cater to the parks and fairs, it would have been followed with no questions asked.

John L. Sullivan, the former champion, is wanted for the fair at Grand Forks, N. D. Secretary Miller asked for his terms, and John L. wired the following reply: "My price $2,000, which is too high for you, I am told. Good luck to the fair. John L. Sullivan."

The Boone County Fair, Columbia, Mo., August 20-23, will have racing as the principal feature.

The Crow Wing County Agricultural Society, organized at Pine River, Minn., and will hold its first fair this fall.

The Nuckolls County Fair Association has decided to hold the forthcoming fair at Nelson, Neb., September 17 to 20.

Jacob Zimbro, the head of the Henderson (Ky.) Fair, will conduct the Daviess County Exhibition this year.

St. Louis County and Duluth will be well represented at the Minnesota State Fair.

The Gas Belt Exposition, Pierre, S. D., during the third week in September will be an important event in the Northwest.

A carnival is proposed by business men of Belleville, Ill., to be given at Schotter's Park, week September 23.

A fair and race meet will be held at Beaumont, Tex., by a colored association. The dates are August 15, 16, 17.

A carnival is planned by Bellingham, Wash., August 19 to 24.

The Citizens' Cornet Band will play at the State Fair in Detroit in September.

Pawnee Bill's Wild West Show will give two performances (morning and evening) on the third day of the District Fair, to be held at Creston, Ia., next month.

The Robinson Amusement Company of New York is negotiating for the purchase of 32 acres of land at Richmond, Ind. R. R. Van Sant is the owner. If the plans materialize the promoters will build a "White City" next summer.

The lease of West End Park, at New Orleans, and one of the best drawing summer resorts south of the Potomac river, has been advertised for sale, for a term of twenty-five years, for not less than $250,000, or $10,000 per annum. There is an additional small interest also to be paid the city.

F. M. Wicks, builder and promoter of the "Wonderland" Parks at Minneapolis, Milwaukee and Indianapolis, is on a pilgrimage to the East with a view of gathering material for next summer. Mr. Wicks is the youngest builder and promoter of outdoor amusements in the West.

A skating rink and auditorium will be built at Kansas City by the Wyandotte Auditorium and Amusement Company. It will be located on Minnesota avenue, between Eighth and Ninth streets.

The Ogle County Fair will be held at Oregon, Ia., August 21-23.

A two cent rate has been secured from the railroads during the fair held in Fargo, N. D., this week.

Phil Schaler is president, and Ed. Welch, Jr., secretary of the Puch Sac County Fair, to be held at Sac City, Iowa, August 14, 15 and 16.

One hundred thousand dollars has been raised by the promoters of the Oklahoma State Fair, to be held at Oklahoma City, October 5 to 16. Racing will be one of the principal features.

NEW ACTS OF THE WEEK

Initial Presentation or First Appearance in New York City.

Metzettl Troupe, Union Square.
Ned Nye and Girls, Union Square.
Juno Salmo (Reappearance), Union Square.
Herbert Lloyd (Reappearance), Pastor's.

NEW ACTS OF THE WEEK

Robert Hickman and Company.
"Lord Islington."
17 Mins.; Full Stage (Interior).
Twenty-third Street.

Mr. Hickman wrote the sketch, and he has not hit upon a new idea; rather he handles an old one rather badly. Lord Islington (Robert Hickman) has come to this country to buy a mine, the holder of which conceives the plan of marrying his daughter, Ethel Remington (Edna Phillips) to the nobleman. The daughter, not having seen his lordship, runs away to avoid a meeting, and puts up at a hotel, which is also the stopping place of the lord. He, likewise, evading the old gentleman, blunders into the wrong room, which, of course, is the young woman's. The dialogue and business between the two before their identities are disclosed, is neither new nor amusing. Mr. Hickman's conception of an Englishman is the funniest part of the whole. He fairly yells his lines, and his constant repetition of one or two expressions is most tiring. Miss Phillips' shrill and unpleasant voice completely smothered out any agreeable impression she might otherwise have made.

Steeley and Edwards.
Comedy Musical.
16 Mins.; Full Stage.
125th Street.

Steeley was formerly "straight" man with Steeley, Doty and Coe, while Edwards was the comedian with the Four Emperors. Together the pair have framed up a decidedly entertaining comedy musical act. Edwards makes a capital blackface comedian with a good line of quiet funmaking and bright talk, while Steeley handles the "straight" end capably and is an accomplished pianist. His appearance might be improved somewhat by a bit more distinctiveness in dressing.

Rush.

"The Heart of Dixie" (11; colored).
Dancing and singing.
21 Mins.; Full Stage (Exterior).
Henderson's.

John Rucker, "The Alabama Blossom," is featured with his "coon" shouting and dancing. The backing is supplied by eight young colored girls of a good deal of dancing and singing ability and three men to give vocal strength to the ensembles. Throughout the right sort of plantation atmosphere is kept to the fore. The arrangement of the act wisely eliminates talking entirely, and the musical selections are well chosen. Rucker sings three songs with splendid negro comedy effect. He uses no makeup, his face being framed on the broadest of comedy lines, with a big mouth and a shaven head that makes it comical even in natural repose. He has a huge voice of perfect quality for the purpose. Rucker will attract attention in the East, being a candidate for the highest place among colored comedians. The act runs very smoothly and entertainingly to a fast and noisy dancing finish, and was good at Henderson's for three curtain calls.

Rush.

Arthur Prince.
Ventriloquist.
Hammerstein's.

It is more of a vacation than an absence for Arthur Prince, the Englishman, since he left these shores for home. At Hammerstein's this week, the first of the four he will remain there, Mr. Prince is again appearing as a naval officer for his reappearance, with "Jim" still the sailor boy inquisitive about his duties. The windows on the Roof are closed when Prince and "Jim" appear. Several encores nightly are received, rather a remarkable record for the open air theatre. Mr. Prince makes his "dummy" "Jim" so lifelike that it is a matter of regret almost when the wooden makeup of the dummy is disclosed.

Felix and Caire.
Impersonations.
14 Mins.; Full Stage.
125th Street.

Both are children, and their offering is more interesting as a display of infantile precocity than as a vaudeville act to be seriously considered. The boy gives promise of some day developing into a good comedian. He has the knack of mimicry already. The sketch which surrounds the youngsters is a poor bit of carpentry. It takes too long to get started, and halts painfully once under way. The girl, the older of the two, attempts two impersonations, Hattie Williams and Trixie Friganza, but she does not reach near the originals. The boy's Richard Carle is much better. The audience was much inclined to be nice, because of the extreme youth of the two, and their reception was more than cordial.

Rush.

Helen and May Dickson.
Songs and Dances.
14 Mins.; One.
Union Square.

The girls sing three numbers straight. No changes are made and no dancing attempted. The taller of the two has a sweet soprano voice of good range, but hardly able to carry a straight singing act. The smaller young woman if she sang all the time could not always be heard.

Alta Yolo and "Knickerbocker Boys" (5).
Comedy and Singing.
22 Mins.; Full Stage.
Henderson's.

One of the troubles with the vehicle newly introduced by Miss Yolo is that it seems to have no definite purpose or course. Its elements are scattered to the four winds, and one might imagine that it had been built out of a job-lot of songs, with casually directed ad lib. business to fill it out. There are five boys in an assortment of roles—Irishman, cab driver, German, bellboy and "sissy." They have apparently been told to be funny, and then left to their own devices. The comedy wanders along in a disjointed way with a vast amount of childish buffoonery, and Miss Yolo breaks into the proceedings at intervals to deliver herself of a musical number. The boys and Miss Yolo sing very well indeed, but the framework upon which they have sought to build a comedy singing act is a weak and tottering support.

Rush.

O'Rourke and Marie.
Singing and Dancing.
16 Mins.; One (2); Two (5); One (9).
Pastor's.

La Belle Marie is the really important member of the act, Mr. O'Rourke figuring only slightly in a couple of singing numbers. The young woman disrobes on a slack wire, singing a song the while; does some contortions and acrobatics, sings a couple of "coon" songs, executes a loose dance, and one or two other things. While Miss Marie is undoubtedly versatile and does most of these things well, it would be advisable to select one line of work. Mr. O'Rourke has a good stage presence.

James Waters.
12 Mins. (One.)
Pastor's.

Mr. Waters sings four or five parodies which sounded home made. He talks a little, but that little is too much. His dialect is not good, and the talk worse. He has a good, strong singing voice, and should find a partner, then sing parodies only.

Eddy Clark.
Juggling.
16 Mins.; Full Stage.
Pastor's.

In tramp makeup Mr. Clark gives the usual routine of comedy now in use by all "tramp" jugglers. It is for the most part badly done, and failed to secure the desired laughs. The juggling is of the simpler order, the bounding of four balls being the best shown.

Four Mountebanks.
Comedy Juggling.
10 Mins.; Full Stage.
Henderson's.

"Manipulators of objects in a comedy manner," is the naive and ingenious manner in which the quartet describe themselves. They have several rather novel feats and some skillful juggling, but too much is made of the rather mussy business with the soap lather and kindred tricks. The "Rube" has a curious trick with two hats that caught amused attention. The early part needs to be quickened a bit and the comedy dressing revised immediately. With a few such changes the act could be made a fair laugh getter of the rougher sort.

Rush.

Oscar Loraine.
Musical.
19 Mins.; Two. (Can Work in One.)
Union Square.

Mr. Loraine was not billed on the program. The young man is a violinist of exceptional ability and should frame up his act around the instrument entirely. The talk at the opening, delivered in a hesitating manner, was most trying. The song should also be dropped. More care should be taken with the make-up in the impersonations. The wigs are all poorly made. The violin playing was liked immensely and if Mr. Loraine will cling to this only, he will probably be in demand.

Webster and Carlton.
17 Mins.; One (Close Full Stage).
Twenty-third Street.

Webster and Carlton were called in to fill a vacancy left by the closing of an act after the first performance. They were naturally nervous, and at a disadvantage in the opening position. There is very little to the sketch. It could be easily made over into a talking act in "one," which would perhaps be advisable. Miss Carlton has a good speaking voice and a pleasing appearance, but should refrain from singing and dancing. Mr. Webster as a "rube" does some familiar clowning that is fairly funny at times. A good line of up-to-date talk would help.

OUT OF TOWN.

Hess Sisters.
Singing and Dancing.
Chestnut St. Opera House, Phila., Pa.

A really strong number to open the show, which position the Hess Sisters held down. Dancing is the strong point of the act. The girls dress well and make a good appearance when they do not spoil it by needless and unfunny facial contortions in an effort to inject comedy. After opening with the usual "sister" song and dance, the girls work singly, one presenting a sort of Spanish fandango with a "coochie" wiggle while her back is turned to the audience. The other one follows with some sprightly stepping in a Highland costume, although the routine of steps used is simple. The girls close with a sort of acrobatic dance on the Russian style, attired in pretty white and red bloomer suits. With the ugly grimaces cut out and careful attention paid to the dancing the girls should do well.

George M. Young.

Catherine Countiss and Carlyle Moore.
"The Man's the Thing."
22 Mins.; Full Stage.
Keith's, Phila.

A romantic story of the Eighteenth Century by Cecil de Mille, presented for the first time on any stage. A playlet of the swashbuckler order, relates the courtship of a lady of quality who while visiting an inn, is persuaded by the barmaid to impersonate a boy to test her lover's bravery. There is a gay lord, and his friend who offers insult to the disguised lady, which results in a duel. An exhibition of sword play follows, in which the lover bests the lord and his friend, in a manner to make James K. Hackett and Kyrle Bellew bow their heads in shame. But it is enough to prove to "Mistress Betty" (Catherine Countiss) that her weakling lover is a real hero, and she accepts his proffered hand. Additional local interest was lent through the kindly feeling Philadelphians had for Miss Countiss when she was a member of the Bijou Stock Company. The author has not given her a vehicle worthy of her ability, and but for her pleasing personality and capable handling of the character assumed, the sketch must have suffered from its own weakness. Carlyle

Moore also secured fair results in the role of the hero, but lost much of the effectiveness in the scenes with Miss Countiss prior to her donning the disguise. He was better when the more dramatic scenes were reached, but the sword duel was very much over-played. The third male character (John Carvel), poorly played by Wilmot McNees, could be dispensed with without injuring the sketch, and he should be kept out of the duel entirely. Joseph Eggenton filled the role of the intruding lord acceptably, and Ethelyn Palmer made a sweet looking and dainty maid of the inn. The sketch is best suited for audiences where women predominate. *George M. Young.*

Edgar L. Davenport and Company.
"The Man About Town." (Dramatic.)
23 Min.; Four (Interior; Library).
Keith's, Boston.

Stanislaus Stange has a good sketch here. There is nothing particularly new in the story, but it is artistically presented. An old gambler in trying to save the brother of his sweetheart from ruin, gives up the girl at her father's demand, the father not knowing of his son's disgrace. Mr. Davenport plays the gambler well. When he receives better support, and cuts about four minutes from the act by quickening the tempo, it will be a good addition to vaudeville.

E. L. Waitt.

James Neill and Edythe Chapman.
"The Actress and the Devil."
17 Mins. (Interior).
Orpheum, San Francisco (Week July 28).

The playlet is credited to Edgar Allen Woolf, but is in the main an adaptation from "The Lion and the Mouse." The Devil of Wall Street (Mr. Neill), who lives up to the role with very Satanic make-up, has found time aside from his shady financiering, to write a drama, and endeavors in induce the actress (Miss Chapman) whom he loves in his cool, calculating way, to take the female lead. She declines and he threatens to crush her with the power of his gold, disclosing the fact that he controls the playhouse in which she is at that precise time apeparing. In a defiant mood she reads a certain portion of his play, interjecting quotations from the writings of Abraham Lincoln and Arthur Brisbane. A compromise is finally effected, and all ends well. The anti-monopoly speeches of the actress brought cheers from the gallery, but the act will have to travel further for a verdict.

Wm. Alfred Wilson.

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10 ACTS ON OPENING BILL.

Ten acts will be the first vaudeville bill at the New York theatre commencing Saturday evening, August 24. The majority will be foreign numbers.

An intermission will be given during the performance, which will commence at 8:15 and is expected to end at 11:15. Admission will be $1.50 to the orchestra, and $2.50 for box seats.

The extraordinarily successful acts on the opening bill may be prolonged into a month's stay, and it is very probable that the first show will remain intact, with the exception of possibly one change, for the second week, anyway.

Shows of the Week - - - By Rush

125TH STREET.

There are no half way measures about that Harlem audience. When it approves of an artist, it approves enthusiastically and unmistakably. And Harlem thinks exceedingly well of Eva Tanguay. She is the headliner this week at the Keith-Proctor uptown establishment, and her presence on the bill probably accounted in part for the large attendance Monday night.

Miss Tanguay's act remained as when first shown. However much one may disapprove of some of her methods of self-adulation, she disarms criticism by writing her own notice, as it were, in the song "Success." "What the critics say I don't care a bit, because I am one great big hit," so runs the ditty, or words to that effect. This statement may be open to objection on the ground of bad taste, but it covers the situation accurately and succinctly, and there seems to be no good reason why Miss Tanguay "should care." Particularly when her Monday night reception called for two curtain speeches.

Wynn and Lewis do not encroach upon the familiar lines of sidewalk conversation material. There is not a little that is odd and entertaining about their talking act in "one." The comedian has a good conception of the popular idea of the ridiculous "rah, rah" college freshman and makes capital out of the type. The opening talk is full of good points, and throughout the pair have an amusing lot of cross fire material. The trick of the "straight" man in jerking his partner about with the crook of his cane is a bit of knockabout that could well be dispensed with.

Milton and Dollie Nobles do not seem to be quite clear whether their act is a comedy playlet or a treatise on practical politics. "Fads and Fancies" would make fairly entertaining reading, but as an acting playlet with a semi-farcical plot, it is tiresome to the point of boredom. What with the noise of the Central railroad just outside, the rustling of programs and the restlessness of an uninterested audience, the sketch made a dull spot in the show. Mr. Nobles' idea of a "flash" newspaper man is not convincing. He does not look nor act the part at any time, and his comedy passages with Dolly Nobles and Ida Lewis add nothing to the value of the offering. Thomas Hunter who plays an old man did not seem to be quite sure of his lines and worked as though he were unacquainted with the role.

The Four International Comiques, a newly formed organization, made a good closing number with fairly fast knockabout and ground tumbling. One of the members is poorly made up as a girl, the attempted deception being most transparent. His tumbling is unusually skillful and smooth, and if the girl makeup were properly handled the tricks would look sensational. The act lost something from the fact that it was forced to follow that of the Bellclair Brothers.

The Bellclair pair improve with every showing. They display some of the cleanest hand-to-hand acrobatics to be seen in vaudeville and work with complete control of detail and style.

The Empire Comedy Four made their usual laughing hit, and Steeley and Edwards and Felix and Caire are under New Acts.

HENDERSON'S.

Contrary to the usual procedure there are few holdovers, the Four Comrades being the only act in its second week. The Comrades' offering is a slightly revised version of the knockabout acrobatic specialty of the Four Nelson Comiques. One of the two tall clowns has left the quartet, and in his place is a "straight" acrobat. The tumbling is swift and clean, and the act was well liked.

Another acrobatic number was that of the Picaro Brothers. The boys are seen to better advantage on the Henderson stage where there is room for their formation. The Metropolis Roof stage, where they appeared a week or so ago, was too cramped for them to give their act unhampered. The acrobatics, particularly the hand-to-hand feats, are splendidly executed, and the trio have worked out not a few novel tricks, but they are injured by an untidy dressing scheme.

The real hit of the show was John Rucker, a Western "coon" shouter, who led "The Heart of Dixie" (New acts). Other new acts on the bill are The Four Montebanks, Alto Yolo and her "Knickerbocker Boys." The Trumbull Sisters and the Monte-Myro troupe were billed, but did not appear, the Picaro Brothers and the Bradfords substituting.

There is a bit too much politeness about the man of the Bradford pair. He would be the better for a larger effort toward comedy effect. His dancing was excellent.

The Boston Quartet have the worst assortment of wornout talk that has been heard hereabouts this long time. Three of the four are made up as comedians and work extremely hard to secure laughs from rough clowning. This very effort defeats its own purpose, for the men labor so toilsomely that their funniments are forced and uneffective.

Hedrix and Prescott make an attractive dancing and singing pair, with extremely pretty dressing and neat but simple working methods. The two attempt nothing very imposing, but carry twelve minutes or so of agreeable light entertainment.

Gray and Graham did very well with their comedy musical act and Kellar & Paul's "In Morocco" was liked for its spectacular effects and noisy and active finish. The girl who does the Egyptian dance to fill in for a change of costume could inject a good deal more enthusiasm into this part of her performance.

The Banks-Breazealle Duo make a pretty pair. They were placed about midway in the bill. Both girls play decidedly well on a variety of instruments, mostly brass, and to the really agreeable musical quality of the act, has been added the advantage of striking and novel dressing. Elsie Harvey and her boys are a pleasingly energetic trio. They secure the good will of the audience upon their first entrance with a swinging march song and neat dancing. The boys are unusually clever steppers and during the absence of Miss Harvey for a change show some of the prettiest team dancing imaginable.

Mabel Berra and the Petching Brothers were the others.

METROPOLIS ROOF.

Considered individually the acts do exceedingly well, but weighed up as a show the bill is light and cheap. A quartet of female singers, who have been seen several times this summer atop the Metropolis as an extra number, and who are marked with the mark of amateurs, was the largest act in point of number of persons involved. The others, with a single exception, were single acts or teams. This may work to the advancement of the Hurtig & Seamon bankroll, but it does not make really up-to-date showmanship.

Cantor and Curtiss opened the show with a neatly dressed dancing and singing specialty. Their work throughout shows no great originality or exceptional attainment, but both young people look fresh and breezy and their simple work makes acceptable entertainment. They have at least mastered the art of attractive and tasteful dressing and have enough cleverness in their line to warrant the prophecy that they will be heard from more or less prominently later on.

Alva McGill got past on pretty much the same grounds of youthful prettiness and the unostentatious handling of a simple singing act. There is no great weight to her offering, but it serves to fill in an early ten minutes agreeably.

Smith and Convey were probably the largest hit the roof has seen in some weeks. Both men are smooth, capable comedians, with a dash of rough comedy, held in check admirably. They are both exceedingly good coon shouters and handle several character songs in delightful style. One of them is called "The Mormon Coon," and should be heard from even in the prevailing surfeit of numbers of like character. The two have worked out a consistently amusing line of talk built upon somewhat the lines of Smith and Campbell's former conversational act. They handle it cleanly and make its points tell, although they have permitted a bit of timeworn material to creep in. The final number was enriched with a quantity of delightful incidental business, and won the pair an enthusiastic recall. The introduction of a prepossessing young woman in the finish of a sidewalk conversation is a novelty and aided the act not a little.

The two Racketts put a vast amount of originality into their specialty, a musical skit called "Fitz in Full Dress." The name is taken from the fact that the man of the pair does an impersonation of 'Bob" Fitzsimmons, and a remarkably skillful one, too. Parody singers might study the pair with profit. The last six minutes or more of the act is entirely devoted to parodies, of which they have an unusual assortment.

Kittie Nelson essayed impersonations of certain stage types. In all of them she was just Kittie Nelson—a very captivating and sprightly person, undoubtedly, but that is not the purpose of impersonations. The audience liked her nevertheless, and accorded her an enthusiastic reception.

Mlle. La Tosca closed the show in her contortion act, and Richy W. Craig gave his familiar German dialect act unchanged, both as to its good and bad points.

UNION SQUARE.

This week there is an unusually long show for this house. At least, it seems much longer than ordinarily, but the heat may be accountable. One thing the weather does not affect, however, is the attendance.

"The Pianophiends" offer the style of entertainment the average vaudeville audience desires. A fast moving arrangement, with pretty girls prettily dressed, young men with good stage presence and voices are about all that could be expected. Either the orchestra and the pianos were not working together or a couple of the pianos were in need of tuning Monday night, as the discords at times were painfully evident.

Ned Wayburn's "Side Show" fills in a pleasing twenty minutes. The freak makeups are funny, and are not on view long enough to become tiresome. Harry Pilcer works hard in the act, perhaps a little too hard. He keeps things humming when on the stage. Mr. Pilcer's acrobatic dance caused amazement and enthusiasm. The dance at the finish by the girls in inflated costumes is an original and ridiculous idea, but just as funny as it is ridiculous.

Friend and Downing must be credited with the "big hit" thing. They have a good line of talk and deliver it very well. The comedian has two new parodies on the latest songs. They were so well liked that he had to sing every parody that he knew, and that took him back to some pretty old ones. The straight man has an excellent voice, and handles it well.

Florence Saunders, billed as "America's Magnetic Soprano," does possess a deal of magnetism. Miss Saunders is a good looking girl with a clear soprano voice, which has had considerable training. She makes a change from evening dress to a cavalier costume of white and gold, and is a charming picture in the costume. A more suitable song should be sought for this number.

The house was rather quiet for Ford and Swor. Mr. Ford works too hard throughout. He has a tendency to pose, and is a bit dramatic. Mr. Swor is a comedian, without the aid of an absurd makeup. He works quietly and effectively. The exit through the audience at the finish gained some applause.

The Kratons are undoubtedly the best hooprollers ever seen in New York. They work swiftly and smoothly, performing the most difficult tricks without the sign of a slip. The "school-house" trick is the best seen in the hooprolling line. The club juggling at the opening was also first class. The dressing should be improved, as it is too good an act to suffer through any fault.

Dill and Ward have a neat dancing specialty. Both dress and look well. Miss Ward's second costume, a spangled one (or it may be studded), makes a striking appearance under the spotlight.

Joseph Cusack took up fifteen minutes in an early portion of the bill with a monologue that sounded like a sermon. Harlem Brothers opened, and the Zarrow Trio closed. Helen and May Dicksons and Oscar Loraine (added starter) are under New Acts.

Henry Meyers has opposition in Yonkers. Charles E. Blaney will play his "tanks" there.

PASTOR'S.

Who minds the hot weather down at Pastor's when they have two old favorites like Annie Bernstein and Harry Thomson? This is Miss Bernstein's second week, and from the reception she could stay two more. If there is anyone who can discount Annie making noise they will have to exceed the speed limit.

Harry Thomson used a little new stuff on the topics of the day which was appreciated. His dialect stories are a scream at this house. They keep the "Mayor" working twenty-five minutes, and that's the reply to any query.

Johnson and Wells are showing practically the same act they did before leaving for their trip abroad. Mr. Johnson's excellent dancing and Miss Wells' abundance of pretty gowns are still the features. Johnson must have picked up quite a bit of French and German while on the other side. He displays it in a good piece of business with the pianist. The songs have not been changed and are now old. They should be replaced. The act was as well liked as formerly.

Hallen and Hayes are sadly in need of a new line of talk. What they have does not play much of a part in the act, but nothing excuses some of the stuff now used. The dancing of both is a long way above the average. This alone would carry the act through.

Fiske and McDonough in "Denny's Dilemma" are doing sixteen minutes of solid talking without a dull moment. That is saying a great deal. The pair do not seem to realize how good an act they have. Mr. Fiske is careless, getting away from his character at times and losing the effects desired through this. Miss McDonough reads lines in a way seldom heard in an act of this kind. She may have had some training in the legitimate. At any rate it is safe to say she could try something more serious with assurance.

Emerson and Baldwin are improving their entertainment at every showing. Baldwin is becoming a very fair juggler. His appearance and neat dressing help immensely. Emerson is not getting along quite as swiftly with the comedy end, although he has one or two new things up his sleeve usually. The club throwing is becoming the feature.

Scanlon and Stevens, more old Pastor favorites, came in for their share of the good things. In fact it looked for a moment as though one woman in the centre of the house would have to be carted out.

Wood and Lawson do some singing and dancing. Mr. Wood takes most of the responsibility, and is not up to it. He does one fast dance that was very good, but on the whole he dances so heavily that the orchestra is completely drowned. The orchestra is only a piano at Pastor's, but Wood could smother Sousa's band. Miss Lawson is in the act; but she doesn't seem to mind that.

Violet Villiers and Rose Lee play Pastor's now and then. This is the "then" time. They may always be depended upon to do the same act as formerly, without change.

O'Rourke and Marie, Eddy Clark and James Waters are under New Acts.

Hardeen, "the jail breaker," sailed last Wednesday from England on the "Teutonic." He opens September 2 on the K. & E. circuit.

TWENTY-THIRD STREET.

Next week will be the last that Bert Leslie will use "Hogan's Visit." Judging from the amount of amusement the audience derived from it Monday evening it is far from played out. Undoubtedly Mr. Leslie has coined three-fourths of the slang expressions now heard so often on the legitimate as well as the vaudeville stage. Edward Gillespie as the young doctor is new to the part, and is capable. Mae Sailor is back in her old place as Dalphie McGuire, and scores a neat little hit all by herself.

The Great Henri French shares equally featured position with Mr. Leslie. Variety is the aim of Mr. French, and he succeeds admirably. French works smoothly and swiftly, doing just enough of each to hold the interest at the top notch. His "drunk" on one wheel of a bicycle is a good bit of comedy.

Lee Tung Foo is developing into quite a comedian, and he ought to elaborate along this line. The audience laughed, and laughed heartily, at his talk, which is not brilliant. With a clever line of dialogue given with the peculiar Chinese accent, he could work up a bully comedy monologue. The house liked the singing as well, and demanded five numbers.

Ben Welch, "The Hebrew and the Dago," is using much the same talk as previously, but is singing one or two new parodies on up-to-date songs. Mr. Welch makes a quick change from the Hebrew to the Italian character. His Italian impersonation is by far the better of the two.

The Kemps scored in the early portion of the bill. Mr. Kemp does an excellent eccentric dance, and is a real colored comedian and does not try for anything else. The girl has a voice rather above the average in this line. It is marred to a large degree by her most evident desire to act. The "Zululand" finish smacks somewhat of Greene and Werner. It is well done, however, and makes a nice ending.

The Florence Troupe of acrobats replaced the Verdi Quartet. The troupe is somewhat handicapped this week through the loss of their top mounter, thanks to the Gerry Society. There are four women and two men in the organization as it now stands. The women have struck upon the neatest dressing yet shown by an acrobatic act, the pretty hairdressing not being the smallest detail. They are not doing the more difficult feats shown by some of the other troupes, but their work is fast and neat, and will be liked as well as any in their line.

The action of R. C. Mudge, president of the White Rats, in inducing the Avon Comedy Four to live up to its contract by playing Morrison's, Rockaway, last week, which the act did, should have a wholesome effect upon all artists carrying out their agreement with managers, whether in writing or no. Mr. Mudge by prevailing upon the quartet to fulfill its obligation has placed the booking office in a position where it could not well refuse to carry out a contract without the consent of the second party.

Emile Subers, the black face monologist, has a new act written by Ren Shields. Mr. Subers has canceled all Eastern time, and will open at the Orpheum, San Francisco, August 18, working back over the United circuits to New York City.

ABSENT WORD COST A WEEK.

Howard and Bland did not play at the Alhambra this week. Welch, Francis and Company replaced them.

The absence of Howard and Bland from the bill was due to the absence of a word from the telegram the act forwarded to the Williams' office in response to a wire asking if they would play the date. The answer came back "Yes, if consecutive time follows," and had "later" been added to the Howard and Bland reply, no substitute would have become necessary.

NO MORE TROUBLE FOR WILLS.

It appears that Broadhurst & Currie have no intention of following up their discontinued injunction proceeding against Nat M. Wills, the monologist, who, they say, is under contract to them. At least they have not yet made any new move to re-open the matter.

There was some confusion as to just what the terms were upon which the court proceedings were discontinued in Pittsburg about a month ago. It was said at first that Broadhurst & Currie promised to institute an entirely new suit in New York as a condition of the matter being dropped from the Pennsylvania courts.

It seems now, however, that they were willing to drop the matter unconditionally in Pittsburg, but House, Grossman & Vorhaus, who appeared for Wills, feared the managers might be planning to stop Wills in Philadelphia, where he was wanted for opposition fighting and extracted the promise from Broadhurst & Currie that if a new action were begun at any time, it would be entered in the New York courts. Since then the case seems to have faded entirely.

WHITE [illegible] NOTES

By EDWARD CLARK.

White Rats will be pleased to hear that "Big Chief" Mudge is resting at Atlantic City, the first vacation he has had since in office. He, however, leaves Atlantic City in time to preside at the meetings, and makes a flying trip back to the salt water foundry.

Other Rats to be found at Atlantic City this week, are Mr. and Mrs. Geo. Abel and Mr. Abel's brother, Mr. and Mrs. Harry Stanley, "Big Scream" Welch, Mealy and Montrose, Geo. Fredo, and Yours Truly.

Geo. Abel's brother, who has just arrived from the other side, and who is the dead image of our own Teddy Roo-evelt, is dee-lighted with Alantfc City, and handed us quite a laugh the other day. It was while we were preparing to take a dip in the surf. The bathhouse was crowded, and six of us were ushered into a large room, containing six lockers. The attendant opened one and pointed it out to Abel's brother, saying "This is for you, sir." Abel's brother replied in the most unsophisticated manner imaginable, after having tried to undress within that closet, "Good gracious, old chap, can't you give me a larger room?"

The following were reinstated at our last meeting:

J. F. Sully and J. Sheppard. On the 3d and final vote Jas. Brockman, Harry Booker, Rob Miller, and F. Glinseretti were elected into the order.

The following were initiated:

Wm. Jeunet, N. Landry, M. Chameroy, E. Wahland, N. Linbach, D. Tracey, E. De Voe, O. Nichols, F. Morton, J. Nevarro and Griff Williams.

There is a letter at this office marked Charles, containing money, which has been returned owing to the owner's neglect in putting a stamp on it. Kindly call for it.

The Big Chief read a communication from Brothers Martin and Buckley, reporting the settlement of their complaint against the Jake Wells Circuit, for which "We thank you very kindly, Mr. Bingham." (Apologies to Geo. M. Cohan.)

The Big Chief also stated that the Meyerhoff difficulties would be met by all contracts being played.

A bond has been put up for $10,000 and Mr. Meyerhoff has explained the difficulty.

Bro. Chas. Mack, who has been confined in a hospital in Mineola, is reported to be making satisfactory progress.

Get your appetites ready for the White Rat ball. It will be announced shortly.

VARIETY ARTISTS' ROUTES
FOR WEEK AUG. 12
WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from Aug. 11 to Aug. 18, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates that the route of the circus immediately preceding it may be found under "Circus Routes," which follows "Variety Artists' Routes."

A

Abbott, Mollie, Windsor, Ocean City, Md., indef.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, E. Kirke, & Co., Auditorium, Norfolk, Va., to Sept. 30.
Adams & Mack, Opera House, Old Orchard Beach, Me.
Adams, George, Wildwood pk., Putnam, Conn.
Addison & Livingston, Lyric pk., Ft. Smith, Ark.
Adler, Flo, West End pk., New Orleans
Adler, Jaenette, & Co., Park, Evansville, Ind.
Ahearns, The, Park, Skowhegan, Me.
Ahearn, Charles, Traymore Hotel, Phila., to Sept. 2.
Alabama Four, North Beach, L. I., indef.
Alberto, Forepaugh-Sells; C. R.
Albions, The, Lagoon pk., Ludlow, Ky.
Aldo & Vannerson, Circo Bell, Mexico, to Oct. 26.
Alexander & Scott, Casino, Ocean View, Va.
Alfredo & Cerita, Sells-Floto, C. R.
Allister, Harry, 11 Rue Geoffrey Marie, Hotel Du Sport, Paris, France.
Allman, Chas., Forrest pk., Little Rock, Ark.
Alpha Trio, Wildwood pk., Putnam, Conn.
Alpine Troupe, 19, Crystal, Milwaukee.
Alvarettas, Three, Majestic, Sioux Falls, S. D.
American Newsboys' Quartet, Coney Island, Cincinnati.
Antrim & Peters, Family, Butte, Mont.
Appleby, C. J., 95 Dearborn, Chicago, R. 41.
Arcaris Trio, Ringling Bros., C. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Ardo & Eddo, Steeplechase Island, Bridgeport, Conn.
Arlington Four, C. O. H., Chicago.
Armstrong & Clark, Olympic, Chicago.
Armstrong, Geo. F., 15 Walnut, Muskegon, Mich.
Arnold, Capt. J. W., Fair pk., Dallas, Tex., indef.
Arnot & Gunn, 215 6th Ave., N. Y.
Artist, Lee, Cole Bros., C. R.
Astrellas, The, Union Sq., N. Y.
"At the White House," Travel.
Auberts, Les, Eveurbage, Moscow, Russia, to Sept. 2.
Auers, The, County Fair, Sac City, Ia.
Austins, Tossing, Cente Pier, Morecombe, Eng.; Casino, Lyons, France, 19 to Sept. 2.

B

Baggessens, The, Gl. Herstehange, Svendborg, Den.
Baker, Pete, West End pk., New Orleans.
Banks-Breazeale Duo, Erie, Pa.
Barnes, Al., Bijou, Superior Wis.
Barneys, Three, Webster pk., La Salle, Ill., indef.
Barnold's Animals, Hammerstein's, N. Y., indef.
Barry & Wolford, Robinson pk., Ft. Wayne, Ind.
Barry, Mr. and Mrs. Jimmy, Dingman's Ferry, Pike Co., Pa.
Barton & Ashley, St. James, L. I.
Bayrooty Bros., Barnum & Bailey, C. R.
Beard, Billy, 1401 Drayton, Savannah, Ga.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Bedini, Donat, 229 W. 38, N. Y.
Bedinis Family, Ringling Bros., C. R.
Bellclaire Bros., K-P 125th St., N. Y.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, care Wolfe, 19 Stuyvesant, N. Y.
Bell, Crystal, Crystal, Elkhart, Ind.
Bell, Frank, 223 W. 45, N. Y.
Boyce Bros., Hargreaves, C. R.
Bennett, Laura, Olympia pk., McKeesport, Pa.
Berry & Berry, Shea's, Toronto, Can.
Bernice, Miss, Rock Spring pk., Alton, Pa.
Berre & Hicks, John Robinson, C. R.
Beyer & Johnson, Airdome, Pana, Ill.
Big City Quartet, Columbia, St. Louis.

See explanatory note head of Routes.

Bimm, Bomm, Brrr, Majestic, Chicago.
Bissonette & Newman, 167 Dearborn, Chicago, care Gregory.
Binney & Chapman, Garden, Memphis, indef.
Black Hussars, Hippodrome, London, Eng., to Aug. 26.
Blair & McNulty, Gem, Missoula, Mont., indef.
Blake, Chas., Academy of Music, Jersey City.
Blamphin & Hehr, Oxford Lake pk., Anniston, Ala.
Blanchard Bros., Wildwood pk., Putnam, Conn.
Boises, Five, 44 Curtis, Grand Rapids, Mich.
Bolier, John & Louis, Barnum & Bailey, C. R.
Bootblacks' Quartet, Winona Beach, Bay City, Mich.
Bowen Bros., Marion, Marion, O.
Bowers, Walters & Crooker, 145 W. 47, N. Y.
Bowery Comedy Quartet, 208 West Charles st., West Hoboken, N. J.

See explanatory note head of Routes.

Boyd & Veola, 209 E. 14, N. Y.
Brachard, Paul, Hagenbeck-Wallace, C. R.
Bradfords, The, 210 W. 40, N. Y.
Bradna & Derrick, Barnum-Bailey, C. R.
Bradys, The, 247 So. Flower, Los Angeles.
Bradlee Martin & Co., 19, Majestic, Chicago.
Bragdons, 4, O. H., Kittanning, Pa.
Brindamour, Chestnut St. O. H., Phila.
Brinn, Hippodrome, Edinburgh, Scotland; Aug. 19, Hippodrome, Huddersfield, Scotland.
Broadway Quartet, Mad. Sq. Roof, N. Y., indef.
Brooks & Jeanette, Wildwood pk., Putnam, Conn.
Brooks & Kingman, Bijou, Des Moines, Ia.
Brooks, Herbert, 20 W. 98, N. Y.
Brooks & Vedder, P. O. B. 43, Coney Island, N. Y.
Brown, Harris & Brown, Riverside, R. I.
Browning, Mr. and Mrs., 126 W. 83, N. Y.
Browning & Le Vau, 895 Cauldwell ave., N. Y.
Bruces, The, Cole Bros., C. R.
Bruno & Russell, Menlo pk., N. J.
Bryant & Seville, Lincoln pk., Norwich, Conn.
Buckleys, Musical, Colorado Springs, Col.
Buckeye State 4, Lewiston, Pa.

SAILING AUG. 20 FOR EUROPE.
BUCKNER
SENSATIONAL CYCLIST.
Hotel Gerard, N. Y. City.
Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Budworth & Wells, White Bear Lake, Minn.
Burke & Urline, 119 E. 14, N. Y.
Burke & McEvoy, 44 Seventh ave., N. Y.
Burke, Jno. P., Flood's pk., Baltimore.
Burkart, G., Cole Bros., C. R.
Burkhardt, Chas. J., 156 W. 45, N. Y.
Burns, Morris & Co., 811 Ocean ave., Jersey City.
Burns, Harry, Star, Homestead, Pa.
Burt, Glenn, 714 W. 9, Cincinnati.
Burton & Burton, 309 W. 55, N. Y.
Burton & Brookes, Fair Haven, N. J., indef.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week	Theatre or Park	City	State

For any open time fill in either Permanent or Temporary Address, which will be inserted in the Routes after your name instead of theatre. A temporary address will be printed if forwarded by mail or wire by Tuesdays. All permanent addresses received will be filed, and when an open date occurs will be filled in without further attention from you, unless you desire a temporary address for that week used.

CARDS WILL BE MAILED UPON REQUEST

Burnett, Edna, Unique, N. Y., indef.
Bush & Elliot, Idora pk., Youngstown, O.
Bussier, Walter H., Orphia, Madison, Wis., indef.
Butler, Isabelle, Barnum & Bailey, C. R.
Butlers, 4, Radium, Chickasha, I. T., indef.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byrd & Vance, Majestic, Sioux Falls, S. D.
Byrons, 5 Musical, Orpheum, Los Angeles, to Aug 26.
Byers & Hermann, 1646 Otte, Cincinnati.

C

Caesar & Co., St. Charles Hotel, Chicago.
Callahan & St. George, St. Joseph, Mich.
Caldera, A. K., Electric pk., Houston, Tex.
Cameron & Flanagan, Celeron pk., Jamestown, N. Y.
Canfield & Carlton, 2218 80, Bensonhurst, L. I.
Cardownie Sisters, box 106, Liberty, N. Y.
Carlin & Otto, 913 Prospect ave., Buffalo.
Carl & Bullman, Electric pk., Galveston, Texas.
Carnell, Edna, Flood's pk., Baltimore, to Aug. 30.
Carmen Troupe, Barnum & Bailey, C. R.
Carrie, Mlle., Orpheum, Denver, Col.
Carillo, Leo, Nyack, N. Y.
Carlos, Chas., Ringling Bros., C. R.
Carroll & Clark, W. R., 1553 Broadway, N. Y.
Carson & Willard, 2210 No. Lambert, Phila.
Carter Sisters, Lafayette, Buffalo, indef.
Carter & Taylor, 256 W. 43, N. Y.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carters, The, Amuse, Braddock, Pa.
Cartmell & Harris, 1031 McDonough, Baltimore.

See explanatory note head of Routes.

Carus, Emma, N. Y. Roof, indef.
Carver & Pollard, Robinson pk., Ft. Wayne, Ind.
Castanos, The, 300 W. 42, N. Y.
Casad & DeVerne, Lagoon, Cincinnati.
Casey & Craney, Mannion's pk., St. Louis.
Cassady, Eddie, Steel Pier, Atlantic City, to Sept. 20.
Cassin & Cassidy, Crystal pk., Joplin, Mo., indef.
Cell, Cleone Pearl, Mannion's pk., St. Louis.
Chadwick Trio, 229 W. 38, N. Y.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chapin, Benj., Travel.
Chatham Sisters, Opera House, Charleston, W. Va.
Chester & Jones, 211 E. 14, N. Y.
Chester, Chas., Hagenbeck-Wallace, C. R.
Chick, Leonard T., Garden, Washington, indef.
Christy, Wayne G., Lake View pk., Terre Haute, Ind.
Christy, Great, 6 Wright, Stapleton, S. I., N. Y.
Cinquevalli, Paul, 5 Mostyn road, Brixton, London.
Clairmont, 2051 Ryer av., N. Y.
Clarence Sisters, Waldameer pk., Erie, Pa.
Clare, Frances, box 44, Hopewell, N. J.
Clark Bros., Hagenbeck-Wallace, C. R.
Clark, John F., 425 Forest, Arlington, N. J.
Clark, Georgiana, Bell, Oakland.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Clermontos, Hippodrome, London, to Aug. 21.
Cleveland, Claude & Marion, Rocky Point pk., Providence.
Clifords, The, Barnum-Bailey, C. R.
Clinton & Jermone, Shea's, Toronto.
Clinton, Chris, Theatorium, Bennington, Vt., indef.
Clivette, 274 Indiana, Chicago.
Coccia & Amato, Lyceum, Washington, D. C.
Cohan, Josephine, South Africa.
Cole, George, Barnum & Bailey, C. R.
Coleman, Boyd & Co., Peace Haven, Winthrop, Mass.
Collins & Hart, Hammerstein's, N. Y., indef.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Conway, Jack, 231 W. 141, N. Y.
Colonial Septet, Ye, Ingersoll pk., Des Moines, Ia.
Cole & Coleman, Heineman pk., Mansfield, O.
Coleens, Singing, Morrison's, Rockaway, N. Y.
Conley, Anna and Effie, Temple, Detroit.
Corrigan, Emmett, Shea's, Buffalo, Aug. 26.
Corelli, Jack, Forepaugh-Sells, C. R.
Cooke & Clinton, Empire, Los Angeles.
Cook, Frank, Austin & Stone's, Boston, indef.
Coombs, Frank, & Muriel Stone, 65 W. 108, N. Y.
Constantine Sisters, C. O. H., Chicago.
Corinne, Sept. 2, Shea's, Buffalo.
Corellis, 3, 25 Oswego, Boston.
Cossar, Mr. & Mrs., Breedsville, Mich.
Couthoul, Jessie, & Co., 6532 Harvard ave., Chicago.
Cozad, Belle & Earl, East Lake pk., Birmingham, Ala., indef.
Craig, Richy, 335 3d Ave., N. Y.
Craine, Long & Craine, G. O. H., Wilkes Barre, Pa.
Crawford & Manning, 254 W. 43, N. Y.
Creo, 1404 Borie, Philadelphia.
Creole Belles, Buda-Pesth, Austria, Aug. 31 to Sept. 30.
Creswell, W. P., Bijou, Bismarck, N. D.
Crickets, The, Romona pk., Grand Rapids, Mich.
Cronin, Morris, 21 Alfred pl., London.
Culver & Foster, care Y. M. C. A., 153 LaSalle, Chicago.
Cummings, Thornton & Co., Bijou, Winnipeg, Can.
Cunningham, Al., Pinehurst pk., Worcester, Mass.
Curzon Sisters, Wonderland pk., Indianapolis.

D

D'Alvini, Rocky Point, R. I., indef.
Dahl, Dorothy, Hazel pk., Hazelton, Pa.
Dale & Co., Dottie, Navajo, Conneaut, O.
Dale, Sydney, White City, Syracuse.
Daly & Devere, 115 E. 115, N. Y.
Dalley Bros., 1379 N. Main, Fall River, Mass.
Darrows, The, 49 Front, Owego, N. Y.
Day, Geo. W., V. C. C., 147 W. 45, N. Y.
DeVelde & Zelda, Wonderland, Revere, Mass.
Davenport, Edna, Bijou, Phila., to Aug. 31.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Will, 16 Bijou, Winnipeg, Can.
Davis & McCauley, Grayling, Mich., indef.
Dawson & Whitefield, Keewahdin pk., Port Huron, Mich.
DeCoe, Mineral Wells pk., Mineral Wells, Tex.
DeFays, Musical, Brockton, Minn.
D'Ort, Frank and Leonard, 5 Residenzste, Dresden, Blasewitz, Germany.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre Haute, Ind., indef.
Delmont, Fred, Hagenbeck-Wallace, C. R.
Deino Troupe, Hagenbeck-Wallace, C. R.
Deltons, Three, 201 E. 14, N. Y.
Deltorelli & Glissando, 198 Hoboken road, East Rutherford, N. J.
DeLaceys, Two, Star, Monessen, Pa.
Delmore, Misses, Secandnga pk., Gloversville, N. Y.
Delaphone, 54 Willoughby, Brooklyn.
De Mateos, The, Hotel Fremont, Chicago.
Derby, Al, Star, Lebanon, Ind.
DeWitt, Burns & Torrance, 628 N. 45, Phila.
De Vay & Miller, 209 E. 14, N. Y.
DeVeau, Hubert, Bijou, Mariette, Wis.
Demarest's Equestrians, Hillside pk., Newark, N. J., indef.
Demario, Harry, Ringling Bros., C. R.
Delzaros, The, Cream City, Chicago.
Deming, Joe, 2018 W. North, Baltimore.
Deonzo, George, Sac City, Ia.
Diamond & May, Fischer's, Los Angeles, indef.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, Fairview pk., Dayton, O.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Donovan & Arnold, Grand, Portland, Ore.
Doyle, Major Jas. D., Empire, San Francisco, to Sept. 2.
Drawee, Frisco & Hambo, Scala, Copenhagen, to Sept. 2.
DuBois, The Great, Steeplechase, Atlantic City, N. J.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duncan, A. O., V. C. C., 147 W. 45, N. Y.
Dunedin Troupe, Shea's, Buffalo.
Dupree, Bob, Canvas Theatre, Provo, Utah, indef.

See explanatory note head of Routes.

BURLESQUE PEOPLE

Commencing with the opening of the season all members of burlesque organizations having speaking parts will be listed under "Variety Artists' Routes." Use the printed form on this page, GIVING YOUR NAME, OR NAME OF ACT, AND SHOW ONLY you are with. DO NOT GIVE ROUTE.

Dupree, Lena, Conner's, Coney Island, N. Y., indef.
Dupree, George & Libby, Lyric, Dallas, Tex.
Dupres, Fred, Travel; Ang. 19, Family, Butte, Mont.

E

Eckert & Berg, Romona pk., Grand Rapids, Mich.
Edmonds & Haley, Airdome, Brazil, Ind.
Edwards, M. & C. K., Hippodrome, Buffalo, indef.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W. London, Eng.
Elinore Sisters, Kings pk., L. I.
Elliott & West, Lagoon Island, Cincinnati.
Ellsworths, 4, 260 W. 38, N. Y.
Elwood & Benton, Welland, Cumberland, Md.
Ellis, Joe, Pinehurst pk., Worcester, Mass.
Esmeralda Sisters, Krestowski, St. Petersburg, Russia, to Ang. 31.
Emerald Trio, 443 Central ave., Brooklyn.
Emmett, Gracie, 77 Avon, Somerville, Mass.
Emmett, Hugh J., Bijou, Fargo, N. D.
Empire Comedy 4, Tichys, Prague, Austria, Sept. 1-15.
Emperors of Music, Fonr, 431 W. 24, N. Y.
Ergotti & King, Empire, Gloucester; 19, Fest Fair, Shrewsbury, Eng.
Espe, Dutton & Espe, Bijou, Superior, Wis.
Evans, Billy, Drevel Bldg., Phila.
Everett, Joe, Hargreaves, C. R.
Everett, Sophie, & Co., Vaudeville, Johnstown, Pa.

F

Fantas, 2, Roof, Tuka, I. T.
Farb & Hyams, 515 N. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fay, Coley & Fay, Empire, San Francisco, indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., indef.
Faye, Elsie, Hopkins pk., Louisville.
Felix, Mr. and Mrs., & Co., Jamaica, L. I.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferguson & Mack, Clarendon Hotel, Chicago, indef.
Ferry, Ingersoll pk., Des Moines, Ia.
Fiddler & Shelton, Racine, Wis.
Filson & Errol, 122 So. Austin, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Finneys, The, East End pk., Memphis, Tenn.
Fisher, Mr. and Mrs. Perkins, Stony Brook, L. I., N. Y.
Fisher & Berg, care Sher, 51 E. 9, N. Y.
Flatow & Dunn, 205 E. 14, N. Y.
Flemen & Miller, 810 Knickerbocker, Brooklyn, N. Y.
Fletcher, Chas. Leonard, 121 W. 42, N. Y.
Florence Sisters, Tournee Seqnina, Rio de Janeiro, Brazil.
Flood Bros., Scala, Copenhagen, Denmark, to Ang. 31.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Forbes, Mr. & Mrs. Arthur, Grand, Pittsburg.
Forrests, Musical, 59 Dearborn, Chicago. R. 508.
Forrester, Sidney, 137 W. 49, N. Y.
Fostell & Emmet, Crescent pk., Rocky Point, R. I.
Fougere, Hammerstein's, N. Y.
Fox & Hughes, Empire, Boise, Idaho, indef.
Foote, Commodore, & Sister Queenie, White City, Chicago, indef.
Foster & Coulter, Riverview, Chicago, indef.
Frankie, Fannie, Whalon Park, Fitchburg, Mass., to Sept. 3.
Franks, Two, Cole Bros., C. R.
Franks & Franks, Robinson's Shows, C. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick Bros. & Burns, Columbia, St. Louis, Mo.
Freeman Bros., Family, Butte, Mont.
French, Henri, Victoria Hotel, N. Y.
Frey Trio, Olympic pk., Chattanooga, Tenn.
Frosto, Chas., W. & Faribault, Minn.
Futurity Winner, Sept. 2, K.-P., 125th St., N. Y.

G

Galando, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Gardner & Maddern, 44 W. 66, N. Y.
Gardiner Children, 1958 N. 8, Philadelphia.
Gardner & Vincent, Duchell Palace, Balham, London, Eng.
Gartell Bros., 416 So. Main, Gloversville, N. Y.
Gassman, Josephine, Magdeburg, Germany, until Sept. 30.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton ave., Chicago.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gilbert, Vesta, Crescent pk., Rocky Point, R. I.
Giondl, Art, Crystal pk., Joplin, Mo., indef.
Girard & Gardner, Amityville, L. I., N. Y.
Ida Gladstone, 335 W. 50, N. Y.
Gladstone, Ada, 335 W. 50, N. Y.
Gladstone Children, Crystal, Kokomo, Ind., 12-13-14; Logansport, Ind., 15-16-17.
Goforth & Doyle, 218 Eldert, Brooklyn.
Golden, Lewis, Flood's pk., Baltimore, indef.
Golden & Hughes, Ocean View Casino, Norfolk, Va.
Goldin Russian Troupe, Hagenbeck-Wallace; C. R.
Goldsmith & Hoppe, Lakeside pk., Akron, O.
Goolmans, The Musical, Hayden Cottage, Lake Ripley, Wis.
Gordon, Laurence, Crystal, Frankfort, Ind.
Gordon, Lawrence, Crystal, Elwood, Ind.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Belle, Unique, Los Angeles.
Gordons, Bonnding, Folies Bergere, Paris, Aug. 31-Sept. 30.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Star, Muncie, Ind.
Gottlob, Mr. and Mrs., 2144 Lexington ave. (care Berliner), N. Y.
Gracey & Burnett, Fair Haven, N. J.
Graham, Geo. W., Scenic, Providence, indef.
Gray's Marionettes, Colonial Bldg., Boston, Mass., care Flynn.
Gregorys, Five, Ronachers, Wein, Anstria, to Aug. 30.
Greene & Werner, box 19, Macatawa Lake, Mich.
Gregory, The Great, Anditorium, Ottawa, Can.
Gnise, Johnie, Keewahdin pk., Port Hnron, Mich.,

H

Haines, Lola, Wonderland, Revere Beach, Mass., indef.
Hall, John G., P. O. B. 191, Leeds, Green Co., N. Y.

See explanatory note head of Routes.

Hall & Colborn, Lyric, Carthage, Mo.
Hampton & Bauman, Apollo, Berlin, Germany, to Sept. 1.
Hanlein & Lounie, 706 I st., S. E., Washington, D. C.
Harmonious Four, Sunflower Bells Co., Meadville, Pa.
Harcourt, Frank, Lyric, Seattle, Wash.
Harcourt, Daisy, Valentine, Toledo, Sept. 2.
Harbach & Harris, Casino, Rye Beach, N. Y.
Harding & Ah Sid, People's, Denver.
Harland & Rollison, Grand, Tacoma, Wash.
Harmonious Four, Massillon, O.
Hart Bros., Hagenbeck-Wallace; C. R.
Harris, Sam, 412 Plymouth, Rochester, N. Y.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Anditorium, Norfolk, Va., indef.
Hardman, Joe, Airdome, Leavenworth, Kan.
Haskell, Loney, 49 Lexington ave., N. Y.
Havery, W. S., & Co., Roof, Lancaster, Pa.
Hays, Ed. C., Lagoon, Cincinnati.
Hayes & Haley, 147 W. 127, N. Y.
Haynes & Harney, 144 East Bridge, Oswego, N. Y.
Hazard, Grace, 204 W. 44, N. Y.
Healy & Vance, Chestnut St. O. H., Phila.
Hearn, Tom, Hackney Empire, England; 19, Empire, Halloway, Eng.
Heclow, Charles & Marie, 252 N. High, Chillicothe, O.
Hefron, Tom, Tumbling Dam pk., Bridgeton, N. J.
Henry & Young, Shellpot pk., Wilmington, Del., indef.
Herbert the Frogman, Sells-Floto, C. R.
Herrmann, The Great, Paris, indef.
Hess, Billy, Surf Ave. O. H., Coney Island, indef.
Hess Sisters, 258 W. 55, N. Y.
Henman Trio, Robbins' Show, C. R.
Hibbert & Warren, Farm, Toledo, O.
Hilda, Mme., Sells-Floto, C. R.
Hill, Arthur K., Steeplechase Pier, Atlantic City, N. J.
Hill, Cherry & Hill, Henderson's, Coney Island, N. Y.
Hiltons, Marvellous, Majestic, Dallas, Tex.
Him & Them, Luna pk., Chicago, indef.
Hines & Remington, Harrison, N. Y.
Hinman's Water Circus (Capt. Sidney), Steeplechase, Coney Island, to Sept. 1.
Hobsons, Two, Ringling Bros.; C. R.
Holmes & Holiston, Lake Auburn, Auburn, Me.
Holmen Bros., Chestnut St. O. H., Phila.
Hoch, Emil, & Co., Orpheum, Salt Lake City.
Horton & LaTriska, Majestic, Lafayette, Ind.
Houston, Fritz, Hanover pk., Meriden, Conn.
Howard Bros., Electric pk., Kansas City, Mo.
Howard, May, 3608 Prairie ave., Chicago.
Howard, Harry & May, 153 So. Halstead, Chicago.
Howelson, Capt. Carl, Barnum-Bailey, C. R.

Huehn, Musical, Valley, Syracuse, N. Y.
Humes & Lewis, pk., North Adams, Mass.
Huntoon, Dad & Clara, Monarch, Lawton, Okla., indef.
Hutchinsons, Three, Irwin, Goshen, Ind.
Hyde, Mr. and Mrs. Robt., Camp Rest, E. Holden, Me., indef.
Hyde, Walt. M. & Co., 3506 5th ave., Pittsburg.

I

Illustorelles, The, Canobie Lake pk., Salem Depot, N. H., to Sept. 2.
Immensaphone, The New, Orpheum, San Francisco.
Inman, The Great, 312 W. 24, N. Y.
Inness & Ryan, Rock Springs pk., Alton, Ill.
Inness & Ryan, C. O. H., Chicago.
Italia, 356 Mass. ave., Boston.

J

Jackson Family, Wenona Beach, Bay City, Mich.
Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, 107 E. 110, N. Y.
Jeanre & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, 3362 Arlington, St. Louis.
Johnson & Dean, Os-Budavara, Budapest, Hungary, to Aug. 31.
Johnson, Chester, 333 3d Ave., N. Y.
Johnsons, Musical, Empire, Haguey, London; Empire, Halloway, Eng., 19.
Jolly & Wild, 19, Family, Fargo, N. D.
Jones, Roy C., Figure Eight pk., Niagara Falls, N. Y., indef.
Jones & Raymond, Pavilion, Paris, Ill.
Jones & Walton, Lakeside pk., New Bedford, Mass.
Judsons, The Great, Altherr's Show, St. Louis, Mo., indef.
Jules & Marzon, Barlow's Minstrels, pk., Mansfield, O.
July & Paka, Cedar Point, Sandusky, O., indef.

K

Kane, Maurice, Vaudeville, Connellsville, Pa.
Kaufman Trompe, Ringling Bros.; C. R.
Keegan & Mack, Island pk., Easton, Pa.
Keesey, Herbert, Dowling's, Logansport, Ind., indef.
Kelfe, Zena, Oakland, Cal., to Sept. 1.
Keller, Major, Buffalo Bill's; C. R.
Kelleys, The Three, Galety, Galesburg, Ill., indef.

See explanatory note head of Routes

Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Massey, White Oak Pines, New Britain, Conn.
Keltons, 3, Majestic, La Salle, Ill.
Kemp, Wm. A., Irvindale pk., Warren, Pa., indef.
Kemp's Tales of the Wilds, The Angelus, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.
Kennedy Bros. & Mack, Park, Lewiston, Pa.
Kennedy & Wilkens, 46 & Bway., W. R., N. Y.
Kennedy, Matt, Lafayette, Buffalo, indef.
Kenton, Dorothy, Whallonsburg, Essex Co., N. Y.
Kenyon, Healy, & Joe Allmon, 67 So. Clark, Chicago.
Keough & Francis, Colon, Colon, Mich.
Kherns, Arthur H., Wenona Beach, Bay City, Mich.
Klein, Ott Bros. & Nicholson, Fontaine Ferry pk., Louisville.
Kimball & Donovan, Flynn's pk., Skowhegan, Me., to Sept. 2.
Kingsburys, The, Richardson Farm, North Carver, Mass.
KinKaid, Billy, Barnum & Bailey, C. R.
Kins-Ners, 343 N. Clark, Chicago.
Kiralfo Bros., 1710 3d ave., Evansville, Ind.
Kirschhorns, 207 So. 13, Omaha.
Knowles, Harry, 1553 Broadway, N. Y., care W. R. A.
Knox, W. H., Elysian Grove, Tucson, Ariz., indef.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins, King, Oak Summit pk., Evansville, Ind.
Kollins & Klifton, Rock Spring pk., Altoona, Ill., Aug. 18.
Kohl, Gus and Marion, O. H., Morganstown, W. Va.
Kramer & Belliclair, Majestic, Chicago.
Kratons, The, Keith's, Boston.
Kurtis-Busse, 6 W. 8, Erie, Pa.

L

La Adelia, Mannion's pk., St. Louis.
La Clair & West, Ocean Pier, Sea Isle City, N. Y.
LaCroix, Paul, Hammerstein's, N. Y., to Ang. 26.
La Delles, The Fantastic, O. H., Decatur, Ind., to Sept. 21.
Lakola, Harry, Welland, Cumberland, Md.
La Marr, Harry, Garden, Revere Beach, Mass., indef.
La Maze Bros., 605 Glenmore ave., Brooklyn.
LaMont's Cockatoos, 215 Ohio, Chicago.
Lancaster, Tom, Lyric, So. McAllister, I. T., indef.
Lancaster, Tom, Lyric, So. McAllister, I. T.
Laredo & Blake, 325 E. 14, N. Y.
La Reno, Art, Al Fresco pk., Peoria, Ill., indef.
LaRex, Wonderful, Ringling Bros.; C. R.
La Velle & Grant, 226 E. 14, N. Y.

La Tyska, 137 W. 22, Los Angeles.
La Toy Bros., Fair, Victor, Ia.
Lausanne, Folies Bergere, Paris, Aug. 31 to Sept. 30.
Lamont, Frank, Bon Ton, Philadelphia, Pa., indef.
Langdons, The, Detroit, Detroit, Mich.
Langer, W. J., Cole Bros., C. R.
La Tell Bros., Manila Grove, Tamaqua, Pa.
Latina, Luna, Coney Island, N. Y.
Lawler, Chas., 100 W. 105, N. Y.
LeClair & Bowen, 168 E. 14, N. Y.
Le Dent, Shea's, Toronto, Can.
Le Gray, Doille, Bijou, Appleton, Wis., indef.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Lee, Henry, Hotel Navarre, N. Y.
Le Maire & Le Maire, Grand, Victor, Col.
Lee, Mr. and Mrs. J. P., People's, Los Angeles, indef.
Leeds & Lamar, Ringling Bros.; C. R.
Ledegar, Chas., Fontaine Ferry pk., Louisville, Ky.
Le Fevre & St. John, 37 W. 28, N. Y.
Lemonts, The, Star, Carnegie, Pa.
Leonard & Louie, Grand, Marion, Ind.
Leonard, Gus, Acme, Sacramento, indef.
Leonhardt, Al., Berkshire pk., Winsted, Conn.
Leonard & Thornton, 1133 Broadway, N. Y.
LeRoy Benson Co., Bellville, Wayne Co., Mich.
Leslie & Williams, Colegrove, Pa., indef.
Leslie, Eddie, Orpheum, Denver.
LaVeen & Cross, Shea's, Buffalo.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Levine & Leonard, Alhambra, N. Y.; Folies Bergere, Paris, Aug. 31 to Sept. 30.
Lewitt & Ashmore, 296 N. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Linn, Ben, Theatorium, Bennington, Vt., indef.
Litchfield, Mr. & Mrs. Neil, 28 Homestead pk., Newark, N. J.; 19, Lagoon, Cincinnati.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Arcola, Pa.
Lois, Brownsville, Pa.
Long, John, Family, Erie, Pa., indef.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 23.
Luce & Luce, 46 & Bway., N. Y., W. R.
Lucy & Lucier, Wilcox, Muskegon, Mich.
Luciers, 4, Onset Bay, Mass.
Lukens, 4, Lukens' Gym., Reading, Pa.

See explanatory note head of Routes.

M

MacLarens, 5 Musical, Ocean Pier, Sea Isle City, N. J.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Mack, Walter C., Lancaster, Pa.
Majestic Quartet, Crombie's, Minneapolis, Minn.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manning Trio, 95 Washington, Chicago, care Zaskell.
Mantell Family, Cole Bros., C. R.
Mantell's Marionettes, Coney Island, Cincinnati.
Marckley, Frank, Romona pk., Grand Rapids, Mich.
Marlowe, Plunkett & Co., Phillips, Richmond, Ind.
Marriott Twins, Luna pk., Hartford, Conn.
Marshall & King, 830 W. 43, N. Y.
Martelle Trio, Bijou, Superior, Wis.
Martin, Bardlee & Co., Majestic, Chicago.
Marshall, May, 130 State, Rutland, Vt.
Martell Family, Cole Bros., C. R.
Martinez, Bijou, Kenton, O.
Mason & Doran, Nickelodeon, Fall River, Mass.
Mason & Shannon, Proctor's, Newark.
Mason & Filburn, Coeur d'Alene, Spokane, Wash., indef.
Mason & Keeler, Majestic, Chicago.
Massey & Kramer, Terraplu pk., Parkersburg, W. Va.
Mathews & Ashley, 308 W. 42, N. Y.
Maussey, Wm., Lafayette, Buffalo.
Maxwell & Dudley, Marges Farm, Jeffersonville, N. Y.
McBanns, The, Prague, Austria, Sept. 16.
McBreem, Billy, & Bro., Lyric, Beaumont, Texas.
McPhee & Hill, Grand, Pittsburg.
McGinnis Bros., White City, Syracuse, N. Y.
McKenzie & Shannon, Shea's, Buffalo.
McNamee, Empire, Milwaukee.
McCune & Grant, 3 Benton, Pittsburg.
McClure, Marvelous, Pavilion, Paris, Ill.
McCree & Gilroy, 2841 W. First av., Coney Island, N. Y.
McSorley & Eleanore, Coeur d'Alene, Spokane, Wash., indef.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Meredith Sisters, 202 W. 80, N. Y.
Matthews & McCabe, Bijou, Philadelphia, Pa., to Ang. 31.
McCree & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Luin, Grand, Altoona, Pa., indef.
McKenzie & Shannon, 217 W. 19, N. Y.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mietts Dogs, White City, Chicago.
Mignon, Helene, Empire, St. Paul, indef.
Miller & McCauley, Novelty, Denver.
Miller, Harvey F., Park, Johnstown, Pa.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Military Octette, Schmer pk., Montreal, Can.
Millman Trio, Schnman Circus, Scheveningen, Holland; Central, Madgeburg, Germany, Ang. 15-31.
Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga. indef.
Mitchells, Dancing, 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Rensonhurst, L. I.
Monroe, George, Gilsey House, N. Y.
Monroe & Wesley, Wildwood pk., Putnam, Conn.
Montgomery & Moore, Hazel pk., Hazelton, Pa.
Montambo & Hurl, Falls, 4018 Kensington, Chicago.
Montray, 814 Western Ave., Allegheny, Pa.
Moore, Lon W., Hagenbeck-Wallace; C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.
Morsn, Pauline, 152 So. Pauline, Chicago.
Morse, Bon, Biscayne Hotel, Atlantic City.
Morse, Billy, Anheuser Music Hall, Aberdeen, Wash., indef.
Morton & Elliott, Apollo, Paris, France.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Morton, Ethel, Electric pk., Galveston, Tex., indef.
Morton, Fred W., 207 E. 87, N. Y.
Morton, Phil, Lake Lashaway, E. Brookfield, Mass.
Morrison, John, Seattle, Wash., indef.
Mowatts, The Peerless, 1904 Windsor av., Chicago.
Mullen & Corelli, Keith's, Phila.
Muller, Chun & Muller, Orpheum, Salt Lake City, Aug. 18.
Murphy, Mr. and Mrs. Mark, box 86, East Setauket, L. I.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 448 Central, Brooklyn.
Murphy & Powell, Helneman pk., Mansfield, O.
Murphy, Whitman Co., Hotel Chelsea, Asbury Park, N. J.
Murray, Clayton & Drew, Congress pk., Saratoga, N. Y.
Murray, Elizabeth M., care John Murray, Orchard, Col.
Martha, Lillian, 211 E. 10, N. Y.

N

Narelle, Marie, Christchurch, New Zealand, indef.
Nellis (Neill & Chapman), Orpheum, Los Angeles.
Nelson-Fornum Troupe, 3141 Beverly rd., Brooklyn.
Nevaros, Four, Forepaugh-Sells Bros.; C. R.
Newsboys' Quartet, Coney Island, Cincinnati.
Newell & Niblo, Hippodrome, Liverpool, Eng.; 19 Hippodrome, Brighton, Eng.
Newport Bros., Casino, Buenos Ayres, S. A., indef.
Niblo, Fred, South Africa.
Night With the Poets, Freebody pk., Newport, R. I.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Winona Beach, Bay City, Mich.
Nosses, The, New Brighton, Pa., indef.
Novelios, The, Barnum & Bailey; C. R.
Nugent, J. C., The Oaks, Canal Dover, O., indef.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourn, Chicago.
O'Hana San, C. O. H., Chicago.
Olivers, 3, Cole Bros., C. R.
O'Neil, Andy, Lafayette, Buffalo.
Onlaw Trio, Romona pk., Grand Rapids, Mich.
Orietta & Taylor, Lafayette, Buffalo, indef.

See explanatory note head of Routes.

SEND IN YOUR ROUTE

for as long as you like. Must reach this office by Tuesdays for current week. Keep us informed of your permanent address, where a wire or letter will reach you. If "laying off" for a week, and you remain for that time at an address not your permanent one, forward us the temporary address in due time, it will be inserted after your name for the open week.

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All variety artists eligible.

P

Palmer & Saxton, Bijou, Winnipeg, Can.
Palmer & Mullin, National, San Francisco.
Papinta, Wintergarten, Berlin, Aug. 17-Sept. 30.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Patty Bros., Ringling Bros.; C. R.
Paulinetti & Piquo, Kunail, Geneva, Switzerland.
Pantzer Troupe, Willy, Hammerstein's, N. Y., indef.
Pepper Twins, Lindsay, Ont., Can.
Pelot, Fred and Annie, 134 E. 17, N. Y.
Personi, Camille, Union Hotel, Chicago.
Pianophiends, The, K-P 23rd St., N. Y.
Picchiani Troupe, 104 E. 14, N. Y., care Tansig.
Pierce, Ben, New Bedford, Mass.
Pike, Lester, Fairhaven, N. J.
Piper, Franco, Alhambra, London, Eng., to Oct. 14.
Poiriers, The Three, Cook's pk., Evansville, Ind.
Powers, Mr. & Mrs. Jno. T., Grand, Portland, Ore.
Pryors, Family, Seattle, Wash.
Psycho, Mlle., Mansfield, O. indef.

Q

Quigg, Mackey & Nickerson, Harlem pk., Rockville, Ill.

R

Radford & Valentine, Vaudeville Club, London, Eng.
Rain Dears, Sept. 2, Union Sq., N. Y.
Rainbows, The, Star, Beaver Falls, Pa.
Ramsey Sisters, 110 Nassau av., Brooklyn.
Randolphs, Grotesque, Downey pk., Allentown, Pa.
Ranf, Claud, Commercial Hotel, Chicago, Ill.
Rawls & Von Kaufman, Family, Fargo, N. D.
Rawson, Guy, box 44, Hopewell, N. J.
Ray, Fred, & Co., Travel, 19 Orpheum, San Francisco, to Sept. 2.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, 270 W. 39, N. Y.
Redford & Winchester, Penn Yan, N. Y.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & Earl, Park, Almeda, Col., indef.
Reed & St. John, Rock Springs pk., East Liverpool, O.
Reeves, Al, care Elks' Club, Brooklyn.
Reilly, Johnnie, 219 E. 11, N. Y.
Rennee Family, Keewahdin pk., Port Huron, Mich.
Renzetta, Bernard, Barnum & Bailey; C. R.
Renzetta & La Rue, Manila pk., Tamaqua, Pa.
Rialto Comedy Quartet, Empire, Paterson, N. J., Sept. 2.
Rianos, Four, Freeport, L. I., indef.
Rice & Cohen, Stannard Beach, West Brook, Conn.
Rice & Elmer, 828 Vine st., Philadelphia.
Richards, Chris, 49 Fleming road, Kensington pk., London.
Richards, The Great, Woodlynn pk., Camden, N. J.
Rio Bros., Gaiety, Birmingham, Eng.; 19, Winter Garden, Morcambe, Eng.
Rinaldos, The, Hoop Rollers, Electric pk., Albany, N. Y.
Ronaldos, The, 138 3rd, Detroit.
Ritter & Foster, Empire, Johannesburg, S. A.
Roberts, Signa, Family, Miles City, Mont.
Robert-De Mont Trio, Luna pk., Chicago.
Robinson Crusoe Isle, 19, Freebody pk., Newport, R. I.
Rome, Mayo & Juliet, Sherman House, Chicago.
Romola, Bob, Bijou, Davenport, Ia., indef.
Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Empire, Bradford, Eng.; 19, Palace, Hull, Eng.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Russell, O'Neill & Gross, Airdome, Iola, Kan.
Rutland Sisters, Canobie Lake pk., Salem Depot, N. H., to Sept. 2.
Ryan, Zorella & Diaz, Barnum & Bailey; C. R.
Ryan & Richfield, Sayville, L. I.

S

Savoys, The, Hagenbeck-Wallace, C. R.
Saharet, Folies Marigny, Paris, France.
Saona, Unique, San Jose, Cal.
Sanford & Darlington, Hippodrome, Ocean City, N. J.
Schell's, Mme., Lions, Circo Bell, Mexico City, to Jan. 4, 1908.
Schmidling, H. H., 174 Chicago Ave., Chicago.
School Boys and Girls, Hammerstein's, N. Y., indef.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, 223 3d Ave., N. Y.
Scott, Edonard, Grand, Reno, Nev., indef.
Selbini & Grovini, 35 Princess road, Kensington, pk., London.
Seymour & Hill, Orpheum, Los Angeles, to Aug. 25.
Seymour Sisters, 1940 Nicholas, Phila.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Shah Manek, Majestic, Pittsburg, indef.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Empire, San Francisco, indef.
Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Shean & Warren, 31 Chester, Mt. Vernon, N. Y.
Sherman & Fuller, 853 N. 8, N. Y.
Shekls, Hammerstein's, N. Y.
Sherman & DeForest, Sherman Hotel, Central Park, L. I.
Shirbart, Anson, Crystal, Detroit, indef.
Shone, Madelyn, Grand, Uniontown, Pa.
Short & Edwards, Congress Spring pk., Saratoga, N. Y.
Sidman, Sam, American, San Francisco, indef.
Simpsons, The Musical, 204 E. 52, N. Y.
Slater, Finch & Co., Celeron pk., Jamestown, N. Y.
Smiths, Great Aerial, Ringling Bros.; C. R.
Smith & Arsdo, 325 Converse ave., E. St. Louis, Ill.
Smythe, Wm. H., Family, Scranton, indef.
Snyder & Buckley, Variety Cottage, Rockaway, L. I.
Sommers, Al., & M. Cook, West River, Green Bay, Wis.
Somers & Stork, Folly, Chicago.
Soper, Bert, Star, Altoona, Pa., indef.

See explanatory note head of Routes.

Spaulding & Dupree, box 285, Ossining, N. Y.
Spencer, Lloyd, Lyric, Houston, Tex., indef.
Spillers, Five, Pontoosac Lake, Pittsfield, Mass.
Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., indef.
Stanley, Mr. and Mrs. W. H., 443 Central, Brooklyn.
Stanton & Sandberg, 711 Orchard, Chicago.
Stants, Henry C., Hagenbeck-Wallace, C. R.
Sterling Bros., John Robinson, C. R.
Stanley & Scanlon, Grand, Victor, Col.
Steinert & Thomas, Airdome, Terre Haute, Ind.
Stevens & Boehm, 325 E. 14, N. Y.
Stone, Wizard, Hippodrome, London, Eng., to Sept. 7.
St. Elmo, Leo, Lyric, St. Joe.
St. Onge Bros., Aug. 25, Majestic pk., La Salle, Ill.
Streeter & Herzel, Central, Springfield, Mo.
Stuart & Keeley, 822 College ave., Indianapolis.
Stunning Grenadiers, Orpheum, Los Angeles.
Stutzman, Chas., Ninewa pk., Peru, Ill., indef.
Sulcer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, 258 N. Warnock, Phila.
Summers & Winters, 5309 Prairie, Chicago.
Sunetaro's Japs, Pantages, Portland, Ore.
Sunny South, C. O. H., Chicago.
Sutcliff Troupe, Electric pk., Baltimore.
Swartz, Francis, & Co., Crystal, Elwood, Ind.
Sweeney, John S., 452 Turner, Allentown, Pa.
Symonds, Jack, Manila Grove, Tamaqua, Pa.
Sylow, H., Forepaugh-Sells, C. R.
Sylvester, Lawrence & Grace, Beacon pk., Webster, Mass.

T

Tanean, Felix & Claxton, Nipmuc Lake pk., Milford, Mass.
Tanna, Woodlynne pk., Camden, N. J.
Tarleton & Tarleton, Hagenbeck-Wallace; C. R.
Tasmanians, Four, Hagenbeck-Wallace; C. R.
Taylor, W. B., Cole Bros.; C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 621 Soulard, St. Louis.
"That" Quartet, Wigwam, San Francisco, to Aug. 31.
Thompson, Barry, Lafayette, Buffalo, indef.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Thum, J. G., Shenandoah, Pa.
Tianita Midgets, Wonderland pk., Minneapolis, indef.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Toledo 4 Troupe, Peoples, Los Angeles.
Tomkins, William, Tomkins Cottage, Rockaway Beach, N. Y.
Travelle & Landers, Chutes, Chicago, indef.
Troubadours, 3, Meyers Lake Casino, Canton, O.
Truesdell, Mr. and Mrs. Howard, 147 W. 45, N. Y.
Trolley Car Trio, Hagenbeck-Wallace; C. R.
Truehart, Dillon & Burke, Flood's pk., Baltimore.
Turnwall, Nellie, Wolff's pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.

U

Ucssems, The, Bellevue, Remich, Luxembourg, to October 1.
Unita & Paul, Rock Springs pk., Alton, Ill.

V

Vagge's, Spring Brook pk., So. Bend, Ind.
Valdare, Bessie, Troupe, Orpheum, San Francisco.
Valveno Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace; C. R.
Vardaman, 270 W. 39, N. Y.
Varno & Valdere, Sells-Floto, C. R.
Vasco, Palais de Ete, Brussels, Belgium, to Aug. 30.
Veda & Quintarow, Lyric, Bartlesville, I. T.
Verdier Trio, Coeur d'Alene, Spokane, Wash., indef.
Veriops, The, Barnum & Bailey; C. R.
Vida & Hawley, Sipes, Kokomo, Ind.
Vivian & Wayne, Forest pk., Boise, Ida., indef.
Voerg, Frank, Bellevue, Sheboygan, Mich.
Vynos, The, Brookside pk., Athol, Mass.

W

Waddell, Fred and May, Fish Lake, Marcellus, Mich., to Sept. 2.
Wahlund-Tekla Trio, 207 W. 22, N. Y.
Waller & Magill, Hippodrome, Ocean City, N. J.
Walters, Harry, care W. R., 1553 Bway., N. Y.
Whalen & West, Palace, Bradford, Eng.; 19, Empire Palace, Sheffield, Eng.
Walton, Fred, St. James, L. I.
Walton, Irvin R., 121 W. 42, N. Y.
Washer Bros., Oakland, Ky.
Wayne, Al., West End, Green Bay, Wis.
Webb, Romola & Webb, 229 W. 38, N. Y.
Webb, Harry L., Beatrice, Neb.
Webb's Seals, Capt., Forepaugh-Sells Bros.; C. R.
Wells Bros. & Smith, Delmo pk., Joliet, Ill.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
Weston, Willie, 43 Driggs ave., Brooklyn.
Wharton & LeRoy, 151 Kinzie, Sampson Co., Chicago.
Williams & Mayer, 309 W. 55, N. Y.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed, & Rolla, 502 E. 79, City.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitesides, Ethel, Alcazar, Paris.
Whitman, Frank, 604 N. 2, Reading, Pa.
White, Ed. and Rolla, Highland Lake pk., Winstead, Conn.
Whitman Sisters & Willie Robinson, 105 Tennessee ave., Atlantic City, N. J.
Whittle, W. E., Alhambra, London, Eng.
Wilder, Marshall P., 21 Virginia Ave., Atlantic City.
Williams & Mayer, 309 W. 55, N. Y.
Wilson, Stoddard, Majestic, Sioux Falls, S. D.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wills & Hassan, Majestic pk., La Salle, Ill.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Windom, Parle, Cole Bros., C. R.

See explanatory note head of Routes.

Winston's Seals, Barnum & Bailey's Show.
Wolff, W. A., Lafayette, Buffalo.
Wolff Bros., Circo Bell, Mexico.
Wolfing's Stallions, Ringling Bros.; C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Wordette, Estelle, & Co., Keith's, Cleveland, O.
World & Kingston, Orpheum, Los Angeles, to Aug. 26.
Wygand & Wygand, Smith, Geneva, N. Y.

Y

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.
Yaito Duo, Empire, San Francisco, indef.
Yerxas, The, Forepaugh-Sells; C. R.
Yomamato Bros., Emerald, Adams Co., O.
Young, Ollie, & Bro., Wheeling pk., Wheeling, W. Va.
Young & Brooks, Suffern, N. Y., to Aug. 31.

Z

Zaras, 4, 104 W. 40, N. Y.
Zazell-Vernon Co., 141 E. 15, N. Y.
Zeno, Bob, 348½ 1, Portland, Ore.
Zimmer & Carmen, Woodside pk., Ashland, Pa.
Zobedie, Fred, Forepaugh-Sells, C. R.

BAND ROUTES

Banda Rossa, Electric pk., Kansas City, Mo., indef.
Brooke's, Forest pk., St. Louis.
Bunge, Carl, Bismarck Garden, indef.
Conway's, Young's Pier, Atlantic City, N. J., indef.
Damrosch, Walter (orchestra), Ravina pk., Chicago, indef.
Ellery, Coliseum, Chicago, indef.
Ferrante, Dreamland, Coney Island, N. Y., indef.
Gennaro, Electric pk., Baltimore.
Holcombe, Kansas City, Mo.
Imperial Band of Italy, Columbia, S. C.; Richmond, Va., indef.
Kilties, Riverside pk., Ft. Dodge, Ia.
Kirke, White City, Chicago, indef.
Kryl, Zoo, Cincinnati.
Navassar, Riverview pk., Chicago.
Parson, Gwynn pk., Baltimore.
Pryor's, Pier, Asbury Park, indef.
Royal Artillery, River View pk., Baltimore.
Sousa, Willard Grove pk., Phila., to Sept 2.
Thawvul, Luna pk., Chicago, indef.
Thomas, Theodore, orchestra, Ravina pk., Chicago, indef.
Van Der Merchens, Dominion pk., Montreal.
Victor, Celeron pk., Jamestown, N. Y., indef.
Victor's Royal Italian Orchestra, Bergen Beach, indef.
Victor's Italian, Halmer's Auditorium, indef.
Weldon, Chutes, Chicago, indef.

CIRCUS ROUTES

Barnum-Bailey.—Rockford, Ill., 12; Dixon, Ill., 13; Freeport, Ill., 14; Dubuque, Ia., 15; Cedar Rapids, Ia., 16; Clinton, Ia., 17; Davenport, Ia., 19; Galesburg, Ill., 20; Quincy, Ill., 21; Keokuk, Ia., 22; Burlington, Ia., 23; Ottumwa, Ia., 24.

Buffalo Bill.—Kankakee, 13; Champaign, 14; Decatur, 15; Olney, 16; Evansville, Ind., 17; Terre Haute, 19; Danville, Ill., 20; Lafayette, Ind., 21; Logansport, 22; Marion, 23; Anderson, 24; Indianapolis, 26; Muncie, 27; Springfield, O., 28; Dayton, 29; Richmond, Ind., 30; Hamilton, O., 31.

Forepaugh-Sells.—Burlington, 12; Malone, N. Y., 13; Ogdensburg, 14; Potsdam, 15; Watertown, 16; Oswego, 17; Port Huron, Mich., 19; Flint, 20; Owosso, 21; Bay City, 22; Alpena, 23; Sheboygan, 24; Saginaw, 26; Lansing, 27; Jackson, 28; Battle Creek, 29; Kalamazoo, 30; South Bend, Ind., 31.

Hagenbeck-Wallace.—Martinsville, Ind., 10.

Ringling Bros.—Boise, Ia., 12; Baker City, Ore., 13; La Grange, 14; Walla Walla, Utah, 15; Colfax, 16; Spokane, 17; Bellingham, 19; Everett, 20; Seattle, 21-22; Tacoma, 23; Centralia, 24.

Frank A. Robbins.—Lakeville, 10; Warwick, N. Y., 12; Newton, N. J., 13; Washington, N. J., 14; Stroudsburg, Pa., 15; Bangor, Pa., 16; Dover, N. J., 17.

Sells-Floto.—Stigler, I. T., 10.

Sparks Show.—Wyalusing, 10; Mt. Carmel, 17.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

BY FRANK WEISBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block.
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—There are too many consecutive singing numbers, with little comedy or novelty. The early acts are mediocre, compared with some of those listed previously, with the exception of Ross and Goelet, apparently new comers, in a neat singing and piano specialty, who would have achieved more success farther down the bill. With the arrival of Effie Fay, who shares the top line honors with Virginia Earle, and follows the latter next to closing, there seemed to be a feeling of regeneration and delight in the audience, judging from the frequent outbursts of applause and laughter during her performance. Miss Earle presents a comedy sketch written by Will M. Cressy. It is called "A Midnight Mistake" and serves to better advantage than her previous vehicle, although in places it drags, and the talk is allowed to run along stereotyped sidewalk conversation. The situations toward the finish are absurdly funny, and Chas. E. Conway, who furnishes a great deal of good comedy, should be provided with sufficient material to carry him through the concluding song instead of remaining in the background with another member, while Miss Earle and Mr. Pellaton, an excellent baritone, have the center stage. Miss Earle is charming and fascinating and her new offering made a decidedly good impression. Les Aubin Leonel, a man and a woman, are billed as "Spanish Dancers." They claim French distinction and are here for the first time. Their performance consists of singing, eccentric dancing and pantomime comedy. The man is an agile dancer and his eccentricities in a series of characters a la proteau, while his partner introduces them in song, compose the best part of the act, which otherwise contains little novelty and numerous repetitions. Bandy and Wilson showed excellent fancy dancing. Bandy is one of the cleverest and most tireless dancers on the stage. The "Pasamala" is too old and should be left out. Chinko is a remarkable juggler and his tricks intricate and skillfully accomplished. Armstrong and Clark make their first appearance here. The comedian scored with his emphatic singing of catchy songs, and the other displayed adeptness as a pianist and singer. The idea of the sketch is rather conventional and framed apparently for the purpose of interpolating songs of their own composition. Marvin De Sousa, boy soprano, now makes a better appearance in a neat white suit and has changed his repertoire of songs since his opening at the Chicago Opera House. Minnie Kaufman performs novel feats on a bicycle. Joe Carroll offers nothing new in the string of talk, but makes a good showing as a dancer. Two Franciscos, comedy magicians, follow Zieka and King in method. The comedian would undoubtedly create laughter had the proper material. His makeup is inconsistent enough to be funny. Another magical act of the same name, a man and a woman, are showing the same tricks at the Folly this week. Mills and Beecher open and "The Sunny South," colored, closed, scoring heavily.

CHICAGO OPERA HOUSE (D. H. Hunt, mgr. for Kohl & Castle. Monday rehearsal 9).—Maggie Cline, Mayme Gehrue and company, Warren and Blanchard, Carver and Pollard, The Balzars, Al Carleton, Frederick Bros. and Burns, Kramer and Belleclaire, Miett's Dogs, The Dalys, Lavigne Sisters, Clark and Temple.

TROCADERO (I. M. Weingarden, mgr.).—An efficient chorus and splendid musical numbers by Bob Adams make up the features of "The Greaser," another promiscuous extract from the Weber and Fields series, with familiar scenes and situations. The pieces, notwithstanding their reminiscence and frequent repetitions, seem to provide abundant entertainment at this house, especially when interspersed with what the producer takes pride in quoting as "ginger." The audience is so familiar with the forthcoming episodes that recollection is absolutely unnecessary. The olio preceding the burlesque consists of Joe Bushonville, Mack and Dugal, Pope and Dogs, Harry Harvey, Allaire and Lind and moving pictures. Chococeta gives her "Cooche" dance in the burlesque.

FOLLY (John A. Fennessy, mgr.).—For the final week of summer stock the company offers two very ancient pieces, entitled "The Thief Catcher" and "The Sanitarium," consisting of too absurd situations to earn comprehensive merit. The chorus is composed of fairly good-looking damsels, especially the small girls, who are energetic and untiring in attractive gyration and ensemble. One "broiler" with auburn hair sang a "flirt" song, and did so well with it that she received several encores, with the assistance of Harry Cooper, who made himself quite conspicuous and intimate with the occupants of the boxes. Great Carroll and Glole Eller are also in the cast. In the olio appear Roland Davis, Two Francescas, Dobson and LeVan and Welch and Maitland. The regular season starts on Sunday next with Williams' "Ideals."

NOTES.—The plant of the Esmeralda Copper Precipitating Company, in which Abe Franks, manager of the Sherman House; Al Filson, of Filson and Errol, and other well-known men are actively interested, is now in operation at St. Louis. An expert tested the apparatus and gave out gratifying reports to the directors. The mine is located in Nevada and many vaudeville artists have invested in the stock.—James J. Corbett has been signed for five years by H. H. Frozee, under whose management the former champion will star in a series of plays.—"Miss New York, Jr." opens in Toronto August 18. The company leaves for that city on Tuesday next, and will give a dress rehearsal before opening.—May Howard is preparing a vehicle for vaudeville and will open the season some time next month.—All the paper mache material and props. used by the Empire Show have been made by Roger Imhof. Mr. Imhof recently purchased a beautiful home just outside the city limits. He has made Chicago his permanent abode for a number of years.—Nelson Lund, for fourteen years stage manager at the Folly, when the present burlesque house was under the sovereignity of Col. John D. Hopkins and others, has accepted a position on the road with "The Time, the Place and the Girl," as chief carpenter.—Mack and Dugal open on the Inter-State circuit next month.—Sid J. Euson's Theatre opens on Aug. 24, instead of the 26th. "The Parisian Widows" is the first show. Mr. Euson just returned from a health resort in Indiana where he underwent a series of mud-lava baths, and had to respond daily to the stringent call of curfew.—Joe Whitehead has been signed by Askin and Singer for the title part in "The Umpire" for the coming season. Whitehead declined two other offers from musical comedy managers to accept the offer of the Chicago firm.

The contract for the erection of the new Novelty Theatre at Topeka, Kansas, has been let by S. R. Wells and building will commence at once. The building, exclusive of the furnishing, will cost $20,000.—Archie Boyd & Company returned from the coast, where they finished twenty-two weeks, and left for New York.—Barry Scanlon will again be the manager of the Olympic Theatre, South Bend, Ind., which opens Sept. 2.—Castellane and Brother are playing parks in the

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 6. New York, August 10, 1907. No. 13.

CALL

Managers of Musical Comedies, Farce Comedies and Burlesque Shows, we wish to call your particular attention to the fact that we have now ready the greatest selection of songs suitable for any production and your time will be well repaid by calling at our office to hear the songs played over by our pianists, and hear the songs sung amidst pleasant surroundings. Don't wait until the last moment, until rehearsals begin, when you will be too busy to listen to "just the kind of song" that you may need and will not be able to get, as you may not have the time to hear it properly demonstrated. Our offices are at your disposal at any time and all times; a call at any time during the day will more than repay you and you can select what you want and not have some song forced upon you that will be in every show on the road under the promise that you are the only one. To those that have used the Harris songs we know you will come again; to those who have not used the Harris songs we want you to come and we know that you will be satisfied.

Northwest this summer.—Joe Whitehead is undecided as to his plans for next season. He will either join a musical comedy or play the Sullivan-Considine time in the West.—Claus and Radcliffe have signed for Waldron's "Trocaderos" for the coming season.—A new moving picture theatre is being established at Oskaloosa, Iowa.—The new Auditorium nearing completion at Batesville, Ark., will probably play vaudeville next season. It has 850 seats.—Arthur H. Kherns is playing at parks in Michigan.—"Silent" Talt just finished his engagement on the Coast, and his future time is now being arranged by Tom Brandford, his manager.—Grace Wilson goes with B. C. Whitney's "Show Girl" next season to play the soubrette part.—Millie Carlos, formerly of Corena Sisters, has purchased two cub bears from Big Otto's Animal Show, and will train them for her new single act which will be shown in vaudeville soon.—J. A. Coburn's Greater Minstrels is being organized here. Mr. Coburn is in the city completing the details of the organization, which has Cincinnati for its starting point, Sept. 1.—Lewis's new vaudeville theatre, Pana, Ill., opened last week.—Fred Lincoln, general manager of the Sullivan-Considine Circuit, left for Omaha and Denver to arrange for the opening of the two new Sullivan-Considine theatres, on or about Sept. 2. Tom J. Meyers, for two years connected with the Norris and Rome Circus and Orpheum Circuit, will be manager of the Omaha house.—Maude Rockwell is the soloist with Stark's Orchestra at Whitewater City.—The Orpheum, family theatre, Watertown, S. D., opened this week under the management of F. C. Bacon.—Fitzgerald and Gilday opened a 25 weeks' engagement on the Sullivan-Considine circuit August 5.—The Orpheum Theatre, Leavenworth, Kansas, it is expected will be rebuilt in a few weeks.—The Majestic Theatre, Streator, Ill., opened this week. The Western Vaudeville Association does the booking.—Mr. and Mrs. W. W. O'Brien closed their park season and started for the Northwest, opening at Butte, Mont.—Jessie Couthroui is spending a few weeks at Hot Springs, Va. She opens her season about the middle of September.—Jones and Walton are resting at their home in Baden, Pa.—Chas. Sharp, at present in Germany, will start on the Western Vaudeville Association time when he returns to the States.—Bud Ross, late comedian of the musical show at Chester Park, Cincinnati, opened on the Sullivan-Considine Circuit for 15 weeks.—Vic. Hugo, manager of the People's Theatre, says his house opens for the regular season on September 9.—Kit Karson, wire act, is giving exhibitions at Wildwood, N. J.—Cummings Trio will stay in the Middle West the coming season.—Fiedler and Shelton tried out their new act at the North Avenue Theatre, and received several good offers for next season.—Most of the Sullivan-Considine houses in the Middle West and East open September 2. The old theatres have been remodeled and redecorated.—Louise Jackson joined Hilda Carles' "Red Raven Cadets," which will be featured with the Nat Wills Company.—Morris Abrams is playing dates for William Morris' Western office.—Mr. Sachs, of the Sachs' Sign Co., Milwaukee, will open a new 10-cent vaudeville theatre in that city, to seat 500. It is located at 12th and Walnut streets, and will open the latter part of this month. Three shows a day will be given.—Messrs. Gentry and Williams, of the Gentry Show No. 1, secured acts through Robert Fargo last week.—L. DeAerlen, a French contortionist, is expected in the Middle West during the month.—Youngs and Brooks are spending the summer weeks at Suffern, N. Y., and will shortly start for the West.—A new moving picture theatre opened at Davenport, Iowa. W. R. Johnson, formerly of Uniontown, Pa., is the manager.—David F. McCoy, after visiting his relatives here for several weeks, left for New York to assume the management of the Family Theatre.—Bartell and Garfield, at the conclusion of their dates in New England, will come west.—Chas. Godfrey, who has a summer resort at Reed's Lake, Grand Rapids, Mich., is giving his patrons vaudeville.—Joe Edmonds will play in the Middle West commencing in September.—Levine and Levine signed for 17 weeks with Gentry Bros. Circus.—Kenneth Lake has been secured by I. M. Weingarden for the new burlesque show now being organized here for the Columbia Amusement Company.—George Evans, after spending a few weeks with relatives at Streator, Ill., passed through the city, en route to New York.—The Atlas Dramatic and Amusement Company, a corporation, with headquarters at Cheyenne, Wyo., proposes to build a vaudeville theatre in that western city. The house will seat 600 and will book in conjunction with the Novelty Theatre at Cheyenne, recently acquired from Henry Lubelski, and two circuits in the West controlled by others.—Murphy and Willard are in the West, having 25 weeks booked by Chris. O. Brown.—An open air theatre is being promoted for Pana, Ill., by Green and Dearth. It will be known as the Lyric Summer Theatre, and vaudeville and moving pictures will make up the bills.—The vaudeville theatre at Virginia, Minn., opens August 25, under the management of F. C. Whiting.—Nina Blake and Georgia Drew Mendum have signed with the La Salle Theatre Stock Company.—Three shows are rehearsing at the Empire Theatre this week, "The Girl Question," for LaSalle Theatre; "Miss New York, Jr.," and "The Empire Show" with Roger Imhof.—The new Orpheum Theatre, Fremont, Neb., is now under way.—F. M. Barnes, the theatrical agent, was suddenly called to South Haven, Mich., by the serious illness of his wife's mother, who has a stroke of paralysis, and is not expected to survive.

SPRING FALL

JEROME & SCHWARTZ'S

"ANY OLD TIME AT ALL"

THE BIGGEST SONG HIT IN YEARS.

CHORUS.

Love me when the moon is beaming,
Love me when the stars are dreaming;
In the morning—In the night
Love me, Honey—love me right.
In the Springtime, in the Summer,
In the Winter, in the Fall.
Love me, Honey; Honey, love me,
Any old time at all.

15 West 30th Street.

FRANCIS, DAY & HUNTER

Publishers of

"Handle Me With Care"

SUMMER WINTER

SAN FRANCISCO

By W. ALFRED WILSON,
VARIETY'S San Francisco Office,
115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week July 28: Three of the acts were newcomers, and the Neills offered for initial production their new playlet (New Acts). World and Kingston ran the gauntlet from operatic singing to rough burlesque comedy. The Orpheumites liked the brand. Some excellent acrobatic work of the eccentric sort, offered by Seymour and Hall, won favorable notice. The Five Byrons, colored instrumentalists, went fairly well. They make no attempt at comedy, and Rosner's aggregation on the other side of the footlights were strong competitors. Ethel Green and Billy Gaston, repeating their offering of last week, were easily the hit of the show. The balance of the holdovers were Roberts, Hayes and Roberts, Les Jardy and "The Stunning Grenadiers."

NATIONAL (Sid Grauman, mgr.).—For the first time since Perl Wilkerson attempted thte impossible with a congregation of "rurals," Manager Grauman summoned the courage to try a "girl act." Lillian Doiliver and her "Eight Dancing Girls" were the opening number and proved satisfactory. They were well matched, catchily costumed and the unison with which they danced showed adaptability and training. Gavin, Platt and Peaches were on too early to register full strength. Their novel drop interested the house from the start. The man is a good comedian with original mannerisms. Both can sing and their duet with a guitar accompaniment was the strongest card. Their sketch is rather disjointed and could stand reconstruction. Jos. J. and Myra Dowling presented a fast-moving playlet, entitled "A Sagebrush Widow," marked by some clever acting, but is rather dense as to plot, and it is doubtful if the major part of their audience "got the drift." Mlle. Leontina, a high-class vocalist, rendered some operatic selections that won her several encores. Carter, the magician, submitted some new feats accompanied by clever side talk making him one of the most pleasing features of the bill. Abagail Price was an attraction of the Fay order, though hardly of the Fay class. She interested the women immensely. The Four Shannons, juvenile singers and dancers, were well up and won approval. The Musical Spraguellos and Kimbals were the closing feature. The offering is styled "The Guadimento Diablo," and is an amalgamation of the former musical act of the Spraguellos, combined with a series of striking stage settings with electrical effects. The act bears the stamp of originality and scored heavily.

WIGWAM (Sam Harris, mgr.).—The Bell Trio was featured, receiving a hearty welcome home. So emphatic was it that after the opening performance they were deemed strong enough to close the show and the program was rearranged with the trio in "Good Night" place. Their ultra-fashionable tuxedos of grey won a hand at first showing before a note had been sounded. Their ability as vocalists requires no comment. In some of the numbers, especially in the higher pitch, there is a unison of clear resonant harmony that answers the query "Why the Bell?" John Rapier, a former comedian of the Davis stock, assisted by his wife, working as The Rapiers, essayed a singing, dancing and conversational act before the third drop. Rapiers is a remarkably tall and slender personage and emphasizes his slimness to advantage by the use of form-fitting clothes. The peculiar cast of his countenance requires but little makeup to be laugh-winning. Their material is not of the best, and Rapier falls to use the "Howdy Do" song that scored for him at the Davis. The dancing, while simple, is well timed, and is the best part of the act. With a suitable sketch the pair would register well. The La Zars, though billed as musical artists, achieve their main success in the singing portion. The man goes some in blackface comedy. The Sisters Excela in their neat novelty act "The Girl in White" were well liked. One of the young women is stunningly gowned in a costume that breathes of Paris. The other is an acceptable "chapple." Clifford and Hall were a pair of capable singers and offer some fair bits from the field of comedy. Yarrick, the magician, won his share of approval. Clinton Montgomery carried the house with "Honey Boy." The Squires-Burns fight pictures proved a strong drawing card.

EMPIRE (Hal Curtis, res, mgr.).—H. V. Fitzgerald, protean artist, with "Miss De Vere's Diamond," was the headliner, proving a strong drawing card. The Imperial Four, with their show-shop sketch, were well thought of. Tyson, Fenall and Tyson proved a trio of clever dancers and were one of the hits. The closing song of the two women was a catchy bit. Hayes and Al Point, one, an irresistibly funny midget, had an acrobatic and dancing act that was well placed on the program and warmly greeted. The lightning tumbling of Armento won him approval. Ned Bennett was on the programe with a bone solo, a clever act of its kind, but too antique to interest. We have had Sam Gilder here for many years.

MISSION (S. Fried, mgr.).—The Chas. Mason Company produced the second section of the Peter and Paul series, intercepted with some pleasing musical numbers by Bothwell Browne's "Galety Girls." An increasing patronage testifies to the Missionites' liking of the Mason brand of humor.

The Western States Vaudeville Association is gradually gathering in the park dates of California. Recreation Park, Fresno, and Oak Park, Sacramento, are the latest additions.

The Bell Trio were entertained at the Metropole Club on the evening of July 28 by Esco Ives, the balladist of the Empire, who was one of the original trio.

If the high-flying party for who Al Onken, of the Sullivan-Considine force, cashed a $65 check that was returned "no funds," will call at the S.-C. office Mr. Onken will guarantee him booking of continuous time.

Lottie Gilson opened at the Bell, Oakland, 28. She is booked for the National Aug. 5.

Willie Zimmerman left for Portland Aug. 8, to play a few weeks of Western States time in the Northwest.

BOSTON

By ERNEST L. WAITT.
VARIETY Office, 278 A Tremont St.

KEITH'S.—As a whole, Keith's show this week is not as good as usual. Henry D. Gardner, a local man, who did some work with the bank officers' shows, essays a monologue. Although fresh and eager, he is very amateurish and his "stuff" is very "punky." Matthews and Ashley have fair songs, but the comedy could be bettered. Otto Brothers, German comedians, are laugh producers, and Ray Cox, fair. Edgar L. Davenport is headliner in a new sketch (New Acts). The Tennis Trio in club juggling do neat, swift work and the Elton-Polo Troupe in a casting act are phenomenal. Stevenson and Nugent, dancers; Sophie Everett and company in "A House Warming"; Charley Farrell, blackface, complete the bill, beside, of course, the Fadettes, who have four more weeks here.

PALACE.—Charles Waldron at the Palace has a "find" in Frank Finney, who heads his company this week in his own comedy "Miss Frisco" and "Johnny Reily's Party." Finney has proven so good that Waldron is to put him at the head of his Trocadero Burlesquers around the Wheel. In this week's olio are Annie Goldie, singer; Baker and Jerome, jumpers; Hillton, comedy juggler, and Hume, Cain and Hoey in a comedy singing turn. The gorgeous new marble, glass and electric light front of the Palace will probably be finished in a week.

AUSTIN & STONE'S.—The Southern Cakewalk Company of sixty colored people are the high card, with songs, dances, etc. In the theatre are the "Minstrel Maids," and the olio includes Arthur Peters, boy dancer; Cassene and Delmia, comedy jugglers; the Meadows Comedy company.

WONDERLAND.—This park will keep open until Sept. 15. The Kishizuna troupe of Jap acrobats; Minting, who climbs up a 50-foot pole on a unicycle; the two Ballotts, equilibrists; Mlle. Emery and Mons. Silverne on the trapeze, are in the free circus.

PARAGON PARK.—Sadie Knowlton in her new act, "The Dash of Death," is featured here. She rides down a steep incline on a bicycle, is thrown 100 feet into the air, wheel and all, and drops into the lagoon. Some great press work has been done for this act. Speedy, in his 150-foot dive, and Don Pedro Maurengo are the other attractions.

LEXINGTON PARK.—Melville and Higgins, in "Just a Little Fun"; Bryant and Saville, in their minstrel act, the Bartelli troupe of acrobats; the Torelli dog circus; and Wally Clark are the bill here this week.

NORUMBEGA PARK.—The Le Brun Grand Opera trio; the Paytons, colored dancers; Sid Baxter, trick cyclist; Fields and Hanson, comedy instrumentalists; and Foster's dog Mike hold down the open air theatre stage here.

COMIQUE.—"The Abduction" is chief film this week, with "Buying a Donkey and "The Tenderfoot" holding up the comedy end.

PREMIER.—Heading the list here is "The Kind Gentleman," with "The Athletic American Girls" second, and "The Redskins." Antonio, a really good boy soprano, is an added attraction.

NOTE.—Harry Farren, manager of the Columbia, has charge of the vaudeville bill at the Marshfield Fair. He has engaged Delmora and Oneida, the Todd-Judge troop of foot-jugglers; the Holmans, comedy bar workers; Mlle. Lunette in a "slide for life"; Mardo, eccentric juggler; Dailey Brothers, equilibrists; and the Alvenas in a wire act.

"The Strolling Players" began rehearsals at the Columbia this week.

Cobb's Corner

SATURDAY, AUGUST 10, 1907.

No. 76. A Weekly Word with WILL the Wordwright.

BALLAD.

ORIGINAL!!! NEW IDEA!!! NOVELTY!!!

'NEATH THE OLD —— TREE,
SWEET ——

Busy with Joe Weber's new musical show.

Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark)—Summering at Cobb's Corner, 12th floor, Hotel Rand. "Close that window, d'you want me t' freeze?"

WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9.)—A clever tronpe of English pantomimists showed for the first time here "The London Fire Brigade," a humorous absurdity which, with "The Man's the Thing" (New Acts), the Bounding Gordons and several acts which have been featured here on former visits, made up an attractive summer bill and pleased Keith's patrons. The Ritchie-Hearn Troupe burlesqued the London fire fighters in laugh-provoking style. There is a good bit of rough-house comedy and in one or two spots it borders on rather coarse burlesque, but it classes high along with the other English pantomime sketches and kept the audience convulsed. The Bounding Gordons have a novelty in the acrobatic line which won them recognition. The youngest member of the trio puts a good finish to his work by turning fifteen somersaults and ten twisters on the platform. The act made a very strong impression. There was plenty of dancing on the bill and the honors were pretty well distributed. Cartmell and Harris showed some clever footwork, both in single and team dancing, adding just enough comedy and singing to the act to make it a go. Emma Francis worked just as hard as if it was the middle of the regular theatrical season, and with her lively pair of Arabs she repeated the success met with on former visits. Although she sang but one new song, Clarice Vance scored her usual big hit, her quiet manner and unique personality finding room to stand ont among the other singing acts and she was received just as warmly as ever, which is as much as any act that ever comes here can claim. Another singing team to win a big share of the honors was the Howard Brothers. They had one or two new jokes, a new song and several funny parodies along with one or two good imitations and the audience brought them back several times before being satisfied. The Dixie Serenaders offered a mixture of singing and dancing which pleased. Haverly and McCrea fitted in nicely in place of Keefe and Pearl, having a jangle of rapid fire talk which won laughs. Fred and Adele Astaires, a juvenile dancing team, were entertaining, the boy being a surprisingly good toe dancer and did a buck dance on his toes which was worthy of a more experienced dancer. Apdale's trained animals offered a novel act, introducing some clever tricks. Winifred Stewart sang three songs in a fair voice. The Valdings performed showy tricks on swinging bars and gave a display of

GUS EDWARDS SAYS

A new disease named "Blonde Eye," of a very contagious nature and extremely hard to cure, is now creating an epidemic throughout the Middle West.

Symptoms of Blonde Eye are a peculiar tingling sensation around the heart, a desire to spend money, and a paralysis of the optic nerves (sort of a "lock-jaw of the eyes!").

Cause!—"THE BLONDE TYPEWRITERS" act with Johnnie Stanley; this, and Gus Edwards' other act, "THE SCHOOLBOYS AND GIRLS," are the two biggest vaudeville sensations of the year, both booked solid for over a year hence.

The new act, "THE RUBE KIDS," is now in active rehearsal and looks so good that bids for its first appearance have already been made by the New York managers.

Between rehearsals Gus Edwards is busy writing the music for Joe Weber's new musical production. There'll be some "hits" this year!

Musically yours,
GUS EDWARDS.

P. S.—"School Days" is some song—eh?

MORE P. S.—Frank Morrell, with That Quartet, is causing a sensation in 'Frisco just at present singing "That's What the Rose Said to Me" and "School Days."

Truly yours,

GUS EDWARDS MUSIC PUBLISHING CO.

The Managers
All Want Novelties.
Well, Here Are Three!

ONETTA
The Dervish
Whirlwind Dancer
The Only Act of its Kind in Vaudeville.
CARRIES HER OWN SCENE AND ELECTRICAL EFFECTS.

"SILENT"
TAIT
THE EUROPEAN
ECCENTRIC WIZARD
The Man With the Dance.
HAVE YOU SEEN HIS MECHANICAL PROPS?

Tom
Brantford
The World's Entertainer
In a New Offering by
LEW SULLY
Entitled
"THE MYTHICAL MONIHAN"
Incidentally Introducing
Indescribable
Instrumental Innovations

REPRESENTATIVE
ALF. T. WILTON
St. James Building
Broadway, NEW YORK CITY

Sole Manager for above acts
TOM BRANTFORD
Per. Add., Park Hotel
PORT CHESTER, N. Y.

muscular development, being well received. Ryan and White contributed a dancing act of ordinary merit and Ray and Taylor opened with a musical turn.

CHESTNUT STREET OPERA HOUSE (Klaw & Erlanger, mgrs.).—Collectively the acts which made up this week's bill proved of better class than last, and the show being well balanced proved one of the best that has been given for several weeks. "College Days," a musical farce by Charles Horwitz and Frederick V. Bowers, presented for the first time here, made a solid hit. A well-worn theme which has supplied vaudeville with numerous farces and the legitimate with not a few straight comedies, springs up again in this new offering, but it is a single vehicle with lots of dash and go to it, which makes it fit in nicely. Whether through accident or design, Mr. Bowers is surrounded with a company which is not capable of winning any of the musical honors from him. The men are the poorest of the lot. They are supposed to be college graduates, but they look more like a lot from a sewing circle. Bowers works hard and carries the burden of the act skillfully. Of the three songs, "If That Were Mine" was the biggest hit and it won the act several curtains. Josephine Sabel has lost none of the ginger she displayed in her work on her last visit to this city and she was brought back several times to acknowledge the plaudits of a very much pleased audience. She has one song, an English number, the music of which is very catchy and more delicate than the words. No singer heard here for a long time made a stronger impression. Some decidedly showy heavy-weight juggling and balancing was shown by W. S. Harvey and company, the "company" including a girl and numerous articles of furniture, including a bed, bureau, washstand and other articles which Harvey handles in a truly remarkable manner in his act which he calls "A Room Upside Down." For a finish he balances the girl on two chairs which he supports on his chin. All his tricks were cleanly done and the act was very well received. A combination of singing and talking was the offering of James F. Macdonald. He has a voice of unusual quality for this style of act and he should put it to more use, leaving some one else to tell the old jokes, or he might get a few new ones and try them. The Hess Sisters (New Acts) opened the show. Mosher, Houghton and Mosher put a strong finish to the bill with their comedy cycling act. The Fays were again held over, John Fay doing a single turn in explaining the thaumaturgy act which followed later, in place of the usual cabinet act.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN.
104 Oxford St., Paddington,
Sydney, July 6.

A cold snap is upon us and it spells "good business" for the variety houses. The Tivoli is nightly crowded, and a strong bill, recently augmented by the Svengall-Lorenz Trio, was much appreciated. A unique method of dishing up a rather clever thought-transmission turn is the principal business of the trio—two men and a woman. They met with cordial appreciation on their first appearance. Carlton, card manipulator, scores with his extempore business and quaint patter; V. L. Granville is improving, and Gracie Grahame is repeating former triumphs. Also on the bill are Will Lochrane, reminiscent of Harry Lauder; Alice Fane, terpsichorean artiste; Irving Sayles, "coon" comedian, and the usual picture machine.

The National Amphitheatre has no special features since my last letter. An evenly-balanced bill has McKissen and Kearns as principal laughter-makers, closely followed by Carlton and Sutton, amusing patter comedians. Sam Gale and Little Sadie, The Rollos, Arthur Lauchert, Harvey and Morris, Olga Pennington, The Miorama and a host of others complete.

The regular itinerant variety shows report good business all along the line.

My Melbourne correspondent reports the arrival of two new juggling turns at the Opera House—Ernesto, a continental artist, and Jarvis and Campbell, local productions. The former displays some new business which merits approval, but the duo secures the hit. Bijou Russell, the petite American "coon" shouter and sand-dancer, is a big favorite, and Emil Amiel mystifies with his uncanny contortion act. The usual complement fills up.

Rickards "No. 3" Co., now touring New Zealand under the direction of Allan Hamilton, reports record business. The Charlenes and King and Benson are top-liners and create a furore nightly. Strong support is accorded by Fred Russell, ventriloquist; Cassie Walmer, "coon" singer, and "sneaker of Bijou Russell's business" (so the latter tells me); George Dean, comedian; Rochfort and Hart and the Biograph.

Old-timers will remember the clever trio of Australian acrobats, Martini, Francis and Trevo, who, some twelve years ago, were at the top of the profession. Martini (Martin Breheney), lately proprietor of a buckjumping show, was accidentally killed last week. He was immensely popular and his premature end at the age of 39 is much regretted.

Gracie Grahame threatens a libel action against a prominent English pro. now here. Defamation of character, or something to that effect, is primarily the cause. The man concerned is very jealous of the success of turns "infinitely inferiah, by Jove," to his; he "got the bird" in Melbourne, so I'm told, and he still feels angry about it.

Richard Goodall, who came out here with Harry James' Travesty Stars (Kolb, Dill and Bernard), was tendered a benefit by the Australian Variety Artists' Association last week. Owing to inefficient organizing the affair fell flat. Goodall has not had the best of luck lately, and the meagre support accorded the benefit was in no way fitting to the popularity of the beneficiary.

Post Mason, American baritone, is touring Queensland with his own company. Splendid business is recorded. Rose Mason is also with the show; for, as you are doubtless aware, Post was married in Brisbane some considerable time ago.

V. L. Granville read the rules of the Variety Artists' Federation at a special meeting of the A. V. A. A. last Sunday. Particulars later on.

Louis Namety
TAILOR
167 Dearborn St., Suite 612, CHICAGO
BEST CLOTHS FOR THE BEST DRESSERS.

"Cedar Rapids, Ia., July 20.
"Friend Louis: The suit you made for me is good for a minute round of applause. Now make me another, same style, only I want the first pattern I picked out (the gray).
"Yours truly,
(Signed) "JOE WHITEHEAD."

A prominent American artist now here has won a big pot over the Burns-Squires fight. Australians have not recovered from the shock. Yet, as it was, any odds on their man.

AKRON, O.

NEW LAKESIDE PARK CASINO (Harry A. Hawn, mgr.).—Barlow's Minstrels, including Ollie Young and three brothers. NOTES.—The Grand Opera House (T. K. Albaugh, mgr.) will open Aug. 22 with "The End of the Trail." Harry Cady will be advertising agent for the Grand and Johnny Millikin, formerly of the Colonial Theatre, will be treasurer.—The Colonial Theatre will open some time this month with Al. G. Fields' Minstrels.

ALLEGHENY, PA.

NOVELTY (Ritter & Martin, mgrs.).—Bert Parker, burlesque prima donna, distinct hit; Duvall and Duvall, sketch, pleased; Marjorie Barret, singing comedienne, big hit; John Rolston, blind baritone, phenomenal voice, well handled.——CASINO (Royer & Balsdon, mgrs.).—Jas. Maddock, equilibrist and wirewalker; Marie Evans, singing and dancing comedienne; Kohler and Marion, German comedy musical sketch. R. E. ALLEN.

ALLENTOWN, PA.

CENTRAL PARK (Heller & Glading, mgrs. Monday rehearsal 10:30).—Bates and Neville, comedy bicycle, good; Tommy West, hit; Ernie and Honneger, acrobats and dancers, very good; Phil Bennett, great singer; Madell and Corbley, big hit. KELLYWICKE.

ALTOONA, PA.

PARK, Lakemont (J. M. Schuck, mgr.).—Mr. and Mrs. Cal. Stewart, rural sketch, exceptionally clever; Paul Stephens and Virginia Earle, very good; Louise Campbell, the Scottish Nightingale, pleased; The Hallbacks, slugers and dancers, a hit; Prof. Dodd and his dog, liberally applauded.——STAR (Silverman Bros., mgrs.).—Francis Stuart as headliner, in monologues and songs, pleased; Chenoweth and Ferarri, two men of mystery, very clever.——PASTIME (Silverman Bros., mgrs.).—Motion pictures.——NOTE.—Ed. R. Moore, advance agent for Earl Burgess, left for New York City to join his show after spending his vacation with relatives in this city.
C. G. C.

ANDERSON, IND.

MOUNDS PARK (R. C. Carlisle, mgr.).—The 1. U. T. C. Band, Sherry's Automatic Theatre and Industrial World were the added features this week. All the concessions report good business.——BIJOU (Tom Bates, mgr.).—The Two Havilands head; Eldridge, sand artist, another week; Wayne G. Christy, Kipp and Kippy, with Grace Armond.——NEW CRYSTAL (W. W. McEwen, mgr.).—Edmonds and Haley feature, although with such artists as Gorman and Fields, Gladstone Sisters and The Leighs it is a question who will please the most.——GRAND.—Dark.——The WIER and NICKELODEON (M. P. shows) both report good attendances. R. C. CARLISLE.

ASHLAND, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—The Great Du Bois, illusionist, went big; Mr. and Mrs. Gene Hughes, "Suppressing the Press," very good sketch; Chas. Lawler and Daughters, character singing act, extremely clever; Markey and Moran, good; Stiney Strait, ill. songs. NOTES.—George Silliman, who has been singing here for some time past, has joined one of Lubin's moving picture enterprises.—David Davis has assumed the management of the local stage.

ATLANTA, GA.

CASINO (H. L. Cardoza, mgr.).—Rice and Elmer, comedy bar artists, good; Harry Devine and Belle Williams, comedy sketch, scored heavily; Bartlett, Gorman and Bartlett, sketch, scored; Howell and Scott, Hebrew comedians, best of the bill; Ameeta, mirror dancer, good.——PASTIME (T. P. Holland, mgr.).—Harrison, West and Harrison, sketch, went big; Annette Steinborn, songs, good; Higley Bros., fair; Miss Snow, vocalist, good; Ethel Mae Ruby, soubrette, big hit.——STAR (J. B. Thompson, mgr.).—Stock burlesque.
BRIX.

BALTIMORE, MD.

NEW MONUMENTAL (Sam M. Dawson, mgr.).—This house has been renovated, and Col. Dawson is back at his post. "The Innocent Maids" make their initial appearance with Sheppard Camp at their head. The first piece is called "Mr. Wise from Broadway," and contains very good musical numbers. Jas. Diamond, Aurelia Coccia, "Bill" Flemen, Minnie Amato, Kittie Miller and Sheppard Camp help to support a good show, but Edythe Forrest's part could be better handled by one of the chorus. The girls are fine looking and the costumes and settings are new. Beside Flemen and Miller in the olio there are Coccia and Amato, Three Melvin Brothers, and Andy McLeod.——ELECTRIC PARK (F. C. Schanberger, mgr. Monday rehearsal 2).—This week's bill is not up to the standard. Mary Ann Brown is the hit of the show, with Milt Wood a close second. Hanson and Nelson, songs and dances, do very well. Viola and Engel, and Carnella and Eddie, two slapstick comedy teams, with makeup and business very much alike, were the others. Gennaro and his band still hold forth.——RIVER VIEW (M. J.

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Fitzsimmons, mgr.).—Sig. Tasca's Royal Artillery Band has added some new features. The outdoor amusements and sideshows are becoming very popular. The balloon ascensions and marine fireworks are drawing crowds.——GWYNN OAK (Col. Robt. Hough, mgr.).—Welsh Sisters, fair; Vetter and Seiss, blackface singing and dancing, very good; Harry Sauber, Hebrew comedian, big hit.——BAY SHORE (Jas. R. Pratt, mgr.).—Flying Weavers are the free feature this week. NOTE.—Leo Dougherty, of the American Mutoscope and Biograph Company, visited his home here for the first time in three years this week.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—"The Crickets" with Katherine Dunn and W. N. Clipps, who is a local boy, made a big hit. Sutcliffe Troupe, singers, dancers and acrobats, pleased; Jules Garrison and Helen Conklin, "The Ancient Roman," clever; Carlin and Otto, "Mosquito Trust," seen at their best; The Le Vine-Cameron Trio, comedy acrobats, clever; Herbert's Trained Dogs show good training and pleased; Dink is a wonder in his high jump. John Clinton and Irene Jermon, newcomers here, "Back to Louisville" was all right. Leona Thurber and her blackbirds, a hit. Novelties in moving pictures.——LAFAYETTE (Chas. M. Baggs, mgr.).—The stock burlesque season closes this week and has been a success. "The Butterfly Burlesquers" offered some good turns in the olio. Two burlesques and the good singing chorus made friends. Regular season opens 12 with "Rollicking Girls."——GARDEN (Chas. E. White, mgr.).—Talking and moving picture show this week. "Night Owls" open 24-31.——WASHINGTON (Louis F. Linn, mgr.).—Business fair. Moving pictures and ill. songs.——TECK.—Opens with "Advanced Vaudeville" Sept. 2.——LUNA PARK (R. H. MacBroom, mgr.).—Zingarella, the spiral queen, the free show. The Three Nightingales, Francis Wood, Will Davis, Thomas and Payne. A baby show is announced.——HIPPODROME (C. Elwyn Edwards, mgr.).—Ed Vinton, baritone; James Purvis and Harry Lazzarus, ill. songs and novelties in moving pictures.——GRAND (A. W. Schlagter, mgr.).—Ill. songs and moving pictures.——NEW (Walter Munger, mgr.).—Ill. songs and novelty in moving pictures.——HAPPYLAND (Marcus Moses, mgr.).—This little playhouse is doing nicely. Moving pictures and songs by Miss Baines.——PEOPLE'S ARCADIA (Arthur Gaddis, mgr.).—Warner Mead, violinist, a hit; Mrs. R. Knouse, pianist, pleased; Ill. songs and moving pictures.——BIJOU DREAM (Chas. P. Dumpsey, mgr.).—Tri-weekly change moving pictures.——CRESCENT (Heuser & Decker, mgrs.).—Mendolin Orchestra, Mrs. Galvin, ill. songs, moving pictures.——WHITE EAGLE and BROADWAY open to fair returns. NOTES.—Home Week will offer big attractions for immense crowds, which are expected Sept. 1-7.—Crystal Beach, Fort Erie Grove and Olcott Beach are doing nicely with vaudeville attractions.—Forepaugh-Sells gave Buffalo the go-by, jumping from Oswego, N. Y., to Port Huron, Mich. DICKSON.

CINCINNATI, O.

ZOOLOGICAL GARDENS (Walter M. Draper, sec.).—Kopp's Military band made its first local appearance and was warmly welcomed. Wormwood's dog and monkey show gave an amusing entertainment.——CONEY ISLAND (George W. Engleherth, amuse. mgr.).—Rosaire Spaeth is the headliner this week and made good. He gives several imitations and impersonations that made his act go. Holt, wirewalker, and Leslie and Williams, blackface specialty, both pleased. De Rosa's leaping hounds and dog show was very enjoyable.——LAGOON (W. M. Clark, amuse. mgr.).—Queen City Juvenile Company, a company consisting mostly of local amateurs, gave a very creditable performance. The voices are fresh, and with the proper coaching some of the members might get time on the larger circuits. Evans Trio, singers and dancers, are very clever. Lillian Crawford, songs, made a very favorable impression.——CHESTER PARK (I. M. Martin, mgr.).—The opera company presents "The Runaway Girl" with Clara Palmer as the star, who appears for one week only. Miss Palmer has improved wonderfully, and she was continually applauded after each number. Blanche Rae Edwards was in splendid voice and is in reality the star of the company. Sam Mylie, for the first time this season, had a part suited to his ability, and made a great deal out of it. The other members of the company did their share to make the performance enjoyable. In the vaudeville pavilion Fulkino's Japs held over another week. Capt. Webb's trained seals is an exceptionally good animal act. Bennington Brothers, acrobats, are excellent. The two young ladies, Malbern and Thomas, were really the hit of the bill in songs and dances. The girls are neat dressers and dance exceptionally well.

HARRY HESS.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10.)—A good bill. Gus Edwards' "Blonde Typewriters," with Johnny Stanley, headline, Hale and Corbin, banjo experts; Phil and Nettie Peters, comedy entertainers; Edgar Allen and Olive Briscoe, in "A Thief of the Night"; Anderson and Coines, colored comedians, well received; Jean Bedini and Arthur, one of the funniest juggling acts in vaudeville; Chas. Wayne, assisted by Gertrude Des Roche, in "The Morning After." Should shorten the act. Melrose Troupe, introducing many new and remarkable feats.——STAR (Drew & Campbell, mgrs.).—Williams' "Ideals," capacity business for the opening week, and the show is a cracker-jack one from start to finish. Many new catchy songs are introduced and make a hit.——LUNA PARK (Elwood Salsbury, mgr.).—Don Phillippini and his band still continue to please. The free attractions are given every afternoon and evening. The Kolz Trio, difficult acrobatics; Marcus, "handcuff king"; Young Sandow, who breaks horseshoes like soda crackers, and Lassan Bros., in a conventional gymnastic act. A number of large picnics will take place this month.——WHITE CITY.—Two sensational free acts are given. One, Captain E. C. Wilson, of New York, who is known as the "Human Fire Brand." From a height of sixty-five feet he rides down a ninety-foot incline with his clothes ablaze and turns a double somersault into the water in the lagoon. The act is almost over before the audience has an opportunity of realizing how dangerous it is. Captain Wilson sprinkles oil over his clothing and applies a torch as he leaves the top

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of the incline. The other is Prof. De Nerva, aerial, who does many feats high up in the air without the use of a safety net.——FAMILY (Moving Pictures) (Ed. Helm, mgr.).—Showing all the latest subjects two or three days in advance of all moving pictures in the city. The seating capacity 575 and a show of 8,000 feet of new film, ill. songs and vaudeville acts are given for 15 cents, and business is just starting to boom. WALTER D. HOLCOMB.

DENVER, COL.

CRYSTAL (Robt. Gardner, mgr.).—Week July 29: The Dancing Mitchells (colored) head an excellent bill. Murry Simons, Hebrew comedian, with a new budget of parodies, was repeatedly encored. Bonnie May, vocalist, well received. Stanley and Scanlon, novelty musical artists, opened and were well liked.——NOVELTY (Bert Pittman, mgr.).—Week July 29: Exceptionally strong bill, headed by Baker Troupe, bicyclists, great. Barrington, ventriloquist, good. Harry Brown, singing cartoonist, good. Bennett Sisters, character change artists, fine; Tanner and Gilbert, good.——TUILERIES (Wm. Simpson, mgr.).—A strong bill in the Airdome, headed by Harry La Rose and Company, "Sailor and the Horse." Forman's Band, which has been at City Park, is now an added attraction at this park and is attracting large crowds.——NOTES.—Ringling Bros. Circus, 29 and 30. "Finest parade ever seen in Denver" is the unanimous verdict. Wagons and wardrobe all bright and clean. An excellent show to a packed tent matinee of 29.—The Crystal will raise its prices on or about Sept. 1st, putting on better shows. The orchestra will also be augmented.—Orpheum opens Aug. 19 with a strong show. John C. Fisher Musical Comedy Co. continues to packed houses at the Tabor. Walter Jones is the big favorite at Manhattan Beach with the Comedy Opera Co. H. X. B.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—McKenzie and Shannon in "A Shine Flirtation" made a decided hit; Mr. and Mrs. Arthur Forbes and company in "A Wild Rose," well received; Mlle. Martha, trapeze, very clever; the Americus Comedy Four, a hit; the Smith-Bowman Trio, colored, were good and made a hit with some new songs; Trovollo, ventriloquist, clever; McPhee and Hill, bar, very good; Byers and Herman, the clown and skeleton, worked hard and have improved their act.——ELECTRIC PARK.—Liberati's Band continues to draw. NOTES.—The Avenue Theatre opens Sunday with "Tiger Lillies."—Hal Stephens leaves for New York, where he will in a short time produce his new act "The Modern Rip Van Winkle."—Allor and Barrington have been engaged for Linton's "My Wife's Family," opening in September.—Jos. Kaliski is spending his vacation here with his parents. He will resume the position of treasurer of Bennett's Theatre, Ottawa, Can., at the opening of the season. LEO LESTER.

EASTON, PA.

CASINO, ISLAND PARK (D. E. Seguine, mgr.).—Collins and Collins, pleased; Jack Symonds, monologue, very clever; Martinnettie and Sylvester, comedy acrobats, scored heavily; De Witt C. Young and company, "The College Boy Juggler," best of the bill. G. GREUP.

ELKHART, IND.

CRYSTAL (G. W. Lawrie, res. mgr. Monday rehearsal 10).—The Three Hutchinsons, farce comedy, laughing success; Kohler and Kohler, deserve comment; Gerdie Gardner, immense hit; J. A. Reynolds, above par.——NOTES.—As a token of remembrance Ed. Lucas, of the firm of Lucas & Lucas, presented his wife, Hazel Lucas, with a two-carat diamond ring, while playing at the local house.—As an extra attraction, Manager Lawrie featured Messrs. Fields and Edwards, two local semi-professionals, in a comedy sketch, "Wanted—A Valet." The act goes big and is dressed to be one of the successes of the season. The act is by Win Dale. CAB.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Eddie Mack, Minnie Granville, Milburn Sisters, Sidney Gilmore, Lottie Fayette and May Milburn; good bill. J. M. BEERS.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Bell and Washburn, musical; Clarence Sisters, songs and dances; Boldens, colored act, and Bell and Brandon, dances. Good bill.——FOUR MILE CREEK (H. T. Foster, mgr.).—Elizabeth Forney, toe dancer; Grace Leonard and company, sketch; Mack and Elliott, "The New Minister," and Sherman and Fuller, acrobats. Good bill.——EDINONIA.—The Martinez, musical; Tom and Amie Calling, songs. L. T. BERLINER.

EVANSVILLE, IND.

COOK'S PARK (Harry Laurance, mgr.).—Mexicas and Mexicas, jugglers, good; Art Fisher, mimic, well liked; Fortune and Stokes, acrobats, took well; Eleanore Hatch, songs, good; Don and Thompson, comedy sketch, made their usual hit.——OAK SUMMIT PARK (E. F. Galligan, mgr.).—Barry and Wolford, comedy, good; Charlie Gano, blackface comedy, well received; Lewis & Harr, a good act; Holes and Waldron, musical, very good; The Frey Trio, athletic act, hit of the week. NOTES.—The People's Theatre will be devoted to burlesque the coming season, and will open Aug. 18 with the Broadway Gaiety Company. —Buffalo Bill is billed for 17. R. L. ODELL.

FALL RIVER, MASS.

CASINO (Louis Penny, mgr.).—Ill. songs and moving pictures.——SCENIC (L. M. Boas, mgr.).—Ill. songs and moving pictures.——SHEEDY'S (Geo. Hanscombe, mgr.).—Bert Walters, comedian; Florence Hartley, soubrette; Jere Sanford, ill. songs, and the J. Frank Burke Stock Company, "Under the Russian Flag." All good.——PLEASANT STREET (Jas. Mason, mgr.).—Demno and Thebado, songs and dances, good; May Farlow, songs, fair; Mason and Doran, eccentric comedy, excellent. E. F. RAFFERTY.

HARTFORD, CONN.

SCENIC (H. C. Young, mgr.).—Harty, the juggler, fine work; The Musical Westons, please; The Gay Sisters, clever; Thos. E. Couch in ill. songs.——LUNA PARK (F. C. Curtis, mgr.).—Bonesetti Troupe of acrobats, excellent; The Muscogore, Parisian novelty dancers, clever steps; Brothers Giff, good gymnasts; Kitty and Tom King, colored. WILLIAM H. RHODES.

INDEPENDENCE, KAN.

THE AIR DOME (W. Rex Bell, mgr.).—Week July 28: Morey Stock Company in "A Vagabond's Wife," and others. Specialties by Walter Yant, C. C. McMechan and Johnnie Murphy, well received 4-18: Chase-Lister Stock Company, opening with "The Princess of Panama."——THE THEATORIUM (W. J. Campbell, mgr.).—Moving pictures and ill. songs. Business good. J. P.

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INDIANAPOLIS, IND.

WONDERLAND (F. M. Wickes, mgr.).—The Curzon Sisters head the free vaudeville. Attendance fair.——WHITE CITY.—Poor attractions and attendance.——FAIRBANK (Mrs. Wm. Tron, mgr.).—Ferullo and his band opened very good Monday.——FAIRVIEW.—Band concerts by the Indianapolis military band draw very good attendance three times a week.——CAPITOL CITY GARDENS.—Phil Brown's vaudeville, to good business.——RIVERSIDE.—Attendance and attractions fair.——NOTES.—Patsy Brown will return to English as advertising manager when that house reopens the latter part of the month, and James Weed, now at Wonderland, where he has done some very effective work, will be at his old post at the Grand.—Will Elliott is waking them up with the outdoor billing for the park.—Despite the enormous crowds at the circus Monday the Park theater turned them away at both performances. ED. E. DALEY.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—The Village Choir, a quaint act, took the honors of the bill; Bush and Elliott, acrobatic, excellent; Misses Delmore, Japanese dancing and musical novelty, fair; Harrington and Lester, musical, clever, and Seymour's Comedy Dogs complete the bill.
L. T. BERLINER.

KANSAS CITY, MO.

ELECTRIC PARK (Sam Benjamin, mgr.).—Sorrentino's Banda Rossa is the supreme musical attraction of the summer. In the German Village The Tourist Trio are headliners and make good in songs and impersonations; Wells Brothers and Smith, musical act, please; Cull and Johnson, singing and dancing, hit; Livingstone and Schulz, popular songs, please.——GILLIS (E. S. Brigham, mgr.).—Week 4: "Chinatown Charlie," excellent business and performance. NOTES.—Laura Mathews, the actress who was found dead in Colorado Springs with a bullet in her head, was a daughter of Mrs. Jennie Mathews, 2114 Wabash avenue, Kansas City, Mo.—Dan S. Fishell, manager of the Garrick Theatre, St. Louis, Mo., has closed a contract for the Casino Theatre at Forrest Park, and will convert it into a high-class summer theatre. Walter Sanford, manager of the Shubert Theatre, will probably be manager next season, and will open the Casino shortly after the city theatres close. FAIRPLAY.

LEAVENWORTH, KAN.

AIR-DOME (Chas. Keane, mgr.).—Good bill. St. Onge Brothers, bicyclists; Tom and Edith Almond, novelty act; Leslie Pomeroy and others, very good. There is quite a little dissatisfaction among the artists, with the treatment they have been receiving by the management.——PEOPLE'S SUMMER (M. Cunningham, mgr.).—Best bill of season. Two Wernitz, boxing; Lulu McConnell and company in comedy, "Her First Storm"; J. A. Roberts, black face and harmonica player; Clarence Haslet, ill, song.——NOTE.—Jas. F. Sullivan, who recently played here, on S. & C. time, in his own company, has signed with K. & E. to play the comedy part in a production by them.

LIMA, O.

ORPHIUM (Will G. Williams, mgr.)—Della Hicks, singing good; The Quinn trio, comedy skit, pleased; Maxine Brown, singing and dancing, took well; The Garnellas, comedy, hit; J. C. Nugent and Jessie Charron, comedy sketch, "The Rounder," a head-line act, fine; Magdaline Kiefer, ill. song, good.——NOTES.—Cliff Farrell, of Farrell and LeRoy, has given up the management of McBeth park and is now playing on the Gus Sun Circuit.—The Orphium management is giving its week's bill at the Park theatre, as a city ordinance prohibits giving a costumed act in the city.—Lima Chatauqua at McCullough's Lake August 5 to 10.
L. F. WAKEFIELD.

MARION, IND.

Both houses had exceptionally good shows week July 29. CRYSTAL (Ammons and Du Bois, props. Monday rehearsal 10).—The 3 Hutchinsons, hit of the bill. Mr. Hutchinson's work especially fine. Kohler and Kohler, best acrobats ever seen here, handicapped as usual by small stage. J. A. Reynolds, singing, talk and eccentric dancer, good. Ruth Smith, ill. songs, A1.——GRAND (Sam Pickering, mgr. Monday rehearsal 10).—Innes and Ryan, second appearance, big hit. Dawson and Whitfield shared honors with the first mentioned. Fred Rowen, aerial gymnast, exceedingly clever. Eddie La Mont, musical, very good. Pearl Jackson, ill. songs, very good.
L. O. WETZEL.

MEMPHIS, TENN.

WHITE CITY (A. B. Morrison, mgr.).—Week July 28: Van Osten's Band and Martin Van Bergen, singer, are here indefinitely. They continue to please. As an added attraction for the outside this week The East End Glee Club, composed of children, very good. Volta, the electrical marvel, is the headliner for this week. His act has attracted attention. Lew Hawkins, in his same old monologue, is rather tiresome. Flo Adler and her boy have an ordinary act. Fred Ray and company in a burlesque act pass their time pleasantly. Geiger and Walters in a musical act are well received. The Kinodrome with the usual pictures closes the week's bill. W. C.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—Mr. and Mrs. Dick Tracy, fine; John F. Clark, clever; Irene Franklin and Burt Green, hit; Orville and Frank, excellent.——NOTES.—Irene Franklin, who is a great favorite here, scored her usual big success all the week. Her extensive and expensive wardrobe and repertoire of songs pleased and atttracted.—Charles J. Fay, late musical director of the Alpha Vaudeville Company, has signed with the Charles Robinson show.—Terry and Elmer are resting here this week. CHAS. E. LACKEY.

MONESSEN, PA.

STAR (Wm. McShaffrey, mgr.).—The little Wheeler Sisters pleased; Harry Sperry as Mr. Batts, very good. NOTE.—The new Star, under management of Wm. McShaffrey, is nearing completion and will open Sept. 2. Admission, 10-20.
L. W. MEYERS.

MUNCIE, IND.

MAJESTIC.—Majestic stock company in the farce comedy "A Divided House," was well received; Mamie Kennedy, character impersonator, fair; "Hodji," educated horse, took well; Julia Green, songstress, fair; Prof. Loyal, sharpshooter, good. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9.)—Walter Perkins, Norma Winslow and Harry Keane in the "Man From Macy's" proved themselves to be laugh makers; Willa Holt Wakefield in her pianologue was again well received; The Three Motor Girls, pretty costumes and lively songs; Gorman and West, very good; the Quigley Brothers, good dancing and talking act; Mareena, Nevaro and Mareena, comedy and straight acrobats, just as good as previous visit; The Durand Trio did well; Harper, Desmond and Hilliard, colored, created a lot of merriment by their songs and antics.——OLYMPIC PARK (Hans Wevers, mgr.).—The Aborn Opera Company, drawing big crowds with their production of the "Fortune Teller." The Society Circus with its open-air vaudeville, is another feature.——HILLSIDE PARK (W. E. H. Thaller, mgr.).—Demorest's Wild West Show, with the Misses Hilliard, Hoffman, Mason and Gill in daring horsemanship, and Mamie Mason's "Slide for Life" are the chief entertainers. The Tuesday firework displays and Friday amateur nights, with the Wednesday and Sunday balloon flights by Johnny Mack and company, are still big drawing cards. On the open stage are Perkins with his trained donkeys; The Flood Sisters have a novel act of ball rolling and ladder balancing; The Russels are clever knife throwers.——ELECTRIC PARK (C. A. Dunlap, mgr.).—Elodia Hunter has one of the most pleasing voices heard here this season; The Three Betts are clever gymnasts; Dawson, Mack and company in "A Day at the Circus," were really funny; The Great Lynch in his balancing act; The Devereaux Sisters, clever dancers; St. Belmos in his death-defying leap. There will be a baby show and parade Aug. 14 and 15.
JOE O'BRYAN.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—The Rosar-Mason Stock Company in "True to Life," good. Vaudeville features: The Musical Rosar Family, comedy musical, good; Harry Sherman, ill. songs, took well; Roy Dee, monologue, excellent; Rosar

Curtis Jones

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Sisters, singing and dancing, big hit.——THEATORIUM (G. D. Foote, mgr.).—Excellent pictures and ill. songs drawing big patronage.——ROYAL (H. G. Webb, mgr.).—"The Tenderfoot" to good crowds Myrtle Bock, soloist; Harry Fisher, pianist.——FERN (C. G. Coyne, mgr.).—Good ill. songs and moving pictures.——AIRDOME (C. F. Templin, mgr.).—Fair motion pictures to small audiences.——PENCE SHOW GROUNDS.—The Guy Stock Company, under canvas, in "A Man of the South," headed by G. Carlton Guy and Ines Mercer; excellent organization. Vaudeville features: The Five Dollar Troupe, the St. Claire Sisters, Kilburn and Recremo, comedy jugglers.

ROY W. JONES.

NEW ORLEANS, LA.

WEST END PARK (Jules F. Bristes, mgr.).—Laia Selbini returned with her familiar bicycle specialty and scored an enormous success. Flo. Adler is a local favorite and was accorded many recalls. A. K. Caldera and the Musical Kinsons are held over.——WHITE CITY (Chas. C. Matthews, mgr.).—Olympia Opera Company in "The Chimes of Normandy."

O. M. SAMUEL.

PITTSBURG, PA.

NIXON (Thos. F. Kirk, res. mgr.).—Twice Monday the Nixon Theatre was crowded, the attraction being a second week of the "London Models." The famous painting, "The Bath," was awarded first prize at the Carnegie Art Exhibit and the Art Committee excluded the same from a permanent place in the galleries. This picture was posed by Miss Davenney and Mr. Harman. Though the coloring was not up to the standard, the light effects were magnificent. Miss Davenney took a liberty with the figure in posing. The effect was commendable and the audience pleased. The other pictures were unusually good. Billy Clifford won his audience from the start; The Se Heras do a clever mind-reading act; Julia May Gifford sings classic gems and makes a decided impression, especially in a familiar ballad without accompaniment. "The Girl in the Clouds" is a combination of singing, instrumental music and scenery and has great possibilities and may yet be made a most pleasing act. Stanton and Modena do a sketch called "Bargain Mad" and it is a good laugh producer. Musical Lowe is one of the best xylophone players. Lerado and Blake, comedy acrobats, are clever and do some amazing feats in contortion.——GRAND OPERA HOUSE (Harry Davis, prop.).—Bernard Shaw and Arnold Daly are indeed a great pair, and at the Opera House this week both are played for all they are worth. The audiences yesterday were greatly pleased with Mr. Daly's work. The sketch, "How He Lied to Her Husband," develops more farce than is usually shown by Shaw. James Thornton has his followers here by the hundreds. He is always welcome and his monologue is always new and funny. He was the biggest hit on the bill. One of the best singing acts in vaudeville is the "Verdi Quartet." Three men and one woman. They render some fine selections from the best of Italian operas. Kelly and Kent have an amusing act that pleases. Artie Hall can sing "coon" songs, and Leon Morris and his trained ponies amuse. The Pendletons add greatly to the bill in the music line. La Veen and Cross do a clever acrobatic act. Hibbert and Warner have a fair blackface act and Claire McLaughlin is likewise fair at a monologue. Kelso and Leighton and Callan and Smith also appear and round out a very good bill.——LUNA PARK.—The Kryl band made the greatest hit of any band that has been here this year. The eccentric leader, his instrumental soloists and Florence Marion Pace all scored personal triumphs. Great crowds prevail——HARRY WILLIAMS' ACADEMY OF MUSIC (H. W. Williams, prop.).—"The Rollickers" are here for the week with a good burlesque show and the two big audiences yesterday were well pleased.——CONEY ISLAND.—Continues to attract good crowds and many picnics are booked for August.——KENNYWOOD PARK.—The Kemp Sisters' Wild West is the main attraction.——DREAM CITY PARK.—The outdoor free acts here are very good indeed and good crowds prevail. At the Theatorium they have a good bill. Several new attractions opened this week.

P. S. C.

PITTSTON, PA.

FAMILY (Edward Mozart, mgr. Monday rehearsal 10).—Season opens Sept. The house is being generally improved and when complete will present a bright and cozy appearance.——DREAMLAND (Fred Treen, mgr.).—Moving pictures and ill. songs. Excellent business. NOTE.—John H. Sparks shows are billed at Wyoming (a suburb) 12.

D. H.

SANDUSKY, O.

THEATORIUM (Charley Reark, mgr.).—"The Nine Lives of a Cat" is shown.——ELECTRIC (Vincent Menues, mgr.).—"The Roller Skating Craze" is the attraction.——CEDAR POINT (George A. Boeckling, mgr.).—Captain Schneidewind's Igorrote Village and the Darktown Fire Brigade continue to do well.——NEW CALLA LILY (Ralph Pearson, mgr.).—Mlle. Aimee, premiere danseuse, is the headliner; Bombay, Indian juggler and gun spinner (return engagement) excellent; "The Only Davie," ill. songs, good.

DOC.

SAGINAW, MICH.

RIVERSIDE PARK CASINO (L. W. Richards, mgr.).—Fine bill. The Remme Family were splendid; their singing and dancing, as well as character changes are fine. John A. West, "The Musical Brownie," pleased; Eckert and Berg, good; The Howards, good singers and dancers; The Titsuwari Troupe, Japs, pleased.——JEWEL (S. S. Range, mgr.).—This theatre is a new one and is having splendid success. Moving pictures are shown with a change of bill three times a week. Margaret Killen has been engaged as pianist, Addie Baker, ticket seller, and Bertha Shaw, operator. Admission five cents.

MARGARET C. GOODMAN.

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CAL COHEN.

ST. LOUIS, MO.

DELMAR GARDEN (T. Lewis, mgr.).—Blanche Deyo and the Delmar Garden Opera Company are flourishing in "The Idol's Eye."——ECLIPSE GARDEN (A. Stanley, mgr.).—Arthur Stanley Stock Company in the farce "Our Uncle from Japan," and high-class vaudeville.——EMPIRE GARDEN (M. J. Gallagher, mgr.).—Has turned to vaudeville and motion pictures.——FOREST PARK HIGHLAND (J. D. Hopkins, gen. mgr.).—Brooke's famous Chicago marine band this week. Sophie Brandt, Miss Alba, Klein, Ott and Nicholson, Elsie Faye, Bessett and Miller, and Chas. Lodegard are featured in the theatre.——LEMP'S PARK.—Lyceum Minstrels for an indefinite engagement.——LYCEUM (Crawford & Talbot, mgrs.).—Moving pictures and ill. songs.——SUBURBAN GARDEN (S. Oppenheimer, mgr.).—"In the Palace of the King," with Odette Tyler.——MANNION'S PARK (Pat Mannion, mgr.).—Janet Adler and company, singing and dancing; Stadard and Wilson, Poland, and the Marvelous Hiltons hold forth this week.

ED. J. CAIN.

TERRE HAUTE, IND.

GRAND (T. W. Barhydt, mgr.).—Closed.——LYRIC (Jack Hoeffler, mgr.).—Closed.——VARIETIES (John Hetzel, mgr.)—Col. Gaston Bordeverry, shooting act, immense and making a great hit; Prof. Wise, ambi-dextrous crayon artist, extremely entertaining; Jones and Raymond, novelty musical, especially fine; Mueller and Mueller, songs, immense; John Byrne, monologist, very fine.——LAKE VIEW PARK.—Free vaudeville; business poor.——AIRDOME.—Vaudeville; business poor.——NICKELDOM, DREAMLAND and ELECTRIC (Chas. Allert, mgr.).—Afternoon and evening, business fine.

TRIMBLE.

TOLEDO, O.

THE FARM (Joe Pearlstein, mgr.).—The headliner this week is Lind, who is strongly billed; O Hana San and company in a Jap fantasma, good; Gartelle Brothers, funny skating act; Irwin R. Walton, interesting; McDonald and Carson, Scotch, found favor, and The Singing Four are fully as good as any quartet that has played this house.——THE CASINO (Otto Klives, mgr.).—This week Kathryn Osterman in "Nancy & Co.," to packed houses. The concessions here seem to be doing better business as the season advances. Chester Sargent is making a big success of the German Village.——WHITE CITY (J. L. Glass, mgr.).—Business at this park is only fair, although the gate has been made free.——WALBRIDGE PARK (J. W. McCormack, mgr.).—Big business all the time. Pain's fireworks played here August 1 to 3 to capacity, in spite of rain and general bad weather.——THE VICTORY (Jack Hooley, mgr.).—Ten cent moving picture house, showing films with descriptive lecture and ill. songs.——NOTES.—Cole Brothers' Circus shows here 14.—The Empire is undergoing a thorough overhauling.—Ed Smiley, stage manager at the Hurtig & Seamon house, has returned from the T. M. A. convention at St. Louis with the office of deputy grand president of the T. M. A. S. Mgr. Jack Hooley, of the Royal, Bijou and Victory theatres, has gone to his home in Montreal for a short vacation. His interests will be looked after by his assistant, Ed. Mills.

SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10.)—The season opened with big attendance. Buskner in his sensational trick bicycle act was the headliner; Sears, the illusionist, assisted by Edith

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"THE MAN IN RED"

Big hit at the Union Square last Sunday night.
ENGAGED with MAURY KRAUS' "TWENTIETH CENTURY MAIDS" for the coming season.

fair comedy; Faust Brothers, good; Joe Smith, good monolog; George and Harrington, excellent comedy bar act.——LINCOLN PARK (Geo. Goet, mgr.).—J. W. Gorman's Alabama Troubadours. ——NEW PARK (Fred Dean, mgr.).—An interesting collection of films and some good songs. ——PLEASANT STREET (Daisy Winthrop and J. E. Littleton are doing good vocal work, with pictures.——NOTE.—Selma Miller, 8 years old, daughter of Alex. Miller, known on the stage as "Kit Carson, the Marksman," was run over and killed by a trolley car last Thursday, Aug. 1. Mr. Miller was playing in Wildwood, N. J., when the fatality occurred. He arrived home in time for the funeral Sunday. HARLOW L. STEELE.

YOUNGSTOWN, O.

IDORA PARK (Robt. Cunningham, mgr.).—Big business with Rado and Bertman, Berry and Berry, Shungopavia, Gogan and Bancroft, and Lola Cotten.——AVON PARK (Joseph Wess, mgr.).—The Rogers, Shefalo and Capretta, Anna Golde, the Klein Brothers and Flannery and Boyd. NOTE.—While rehearsing a mimic wild west drama in the Mystic, a moving picture theatre, last week, John McCarty, a fourteen-year-old youth, shot and killed his playmate Paul Fairman. C. A. LEEDY.

Chas. H. Dikeman is now in his tenth year as treasurer for the New Lyceum.—Joe Lesser, of this city, has been appointed treasurer for the New Gayety in this city, controlled by the Columbia Amusement Company.—Variety file and binder with the current weeks can be found in the reading room of the New Lyceum Theatre.
W. H. BOWMAN.

WINNIPEG, CAN.

BIJOU (Nash & Burrows, mgrs. Monday rehearsal 10).—Week 29: Al. Barnes, juggling magician, skillful card manipulation. The Two Martellis, xylophonists, well received. Fred Duprez, comedian, one of the funniest parodists seen here. Espe Bros., unicycling and hand balancing, make good. Chevriel, trick violinist, made big hit. Lyne and Bonnie Hasard, pianist and dancer, fair. Week 31: Norris and Rowes' circus opened to-day for two days. The noon parade was rather poor, but the evening show was much better and well attended. S. J. HORTON.

WORCESTER, MASS.

WHITE CITY (H. H. Bigelow, mgr.).—Madeline Burdette, songs, excellent; Zarrell Brothers, Monday matinee to S. R. O. The performance commences with a laughable burlesque, "A Night in Paris," introducing Larry McCabe as the leading funmaker. He keeps the audience in one continuous uproar during the action of the burlesque. A variety of new songs are rendered by Margie Hilton, May Belmont, Julie Heintzmann and Ida Sturgis, assisted by a handsome chorus gorgeously costumed. The olio consists of Margie Hilton, soubrette, good; Larry McCabe and company, "The Irish Admiral," good sketch; Harry Bentley and Joe Opp, comedians, well liked; Bert Wiggins, cartoonist, clever; May Belmont and George Brennan, singers and dancers, good. The performance closed with a pleasing burlesque, "Off to the Front."——LUNA PARK (Chas. Goodfellow, mgr.).—The attendance keeps up well at this park; the free attractions this week are the Greater Washington Band and soloists, with John B. Bovello as conductor. The latter scored a big hit. Irene La Tour and her dog Zaza give a clever exhibition on the Hippodrome stage.——CHEVEY CHASE (T. W. Claude, mgr.).—Crowds are going to this park nightly. The dancing, moving pictures and band concerts have proven a great success this season. NOTES.—Jimmy Weeden, manager of H. W. and Sim Williams' Imperial Burlesquers, became a father in Pittsburg, July 28.—Mae Vernon and company; Estelle Wordette and company, "A Honeymoon in the Catskills." Others were Johnston and Harty, singing comedians; Norton and Russell, change artists; Joe Deming; McConnell Sisters, singers and dancers. ——SCARBORO BEACH (H. A. Dorsey, mgr.).—The features were Captain T. Callaghan, balloonist; Hardy, high wire artist; Six Flying Banvards, and Roven's concert band.——HANLAN'S POINT (L. Solman, mgr.).—Duss and his band pleased large crowds.——NOTE.—Manager F. W. Stair, of the Star (Empire Wheel), will open his new theatre with "Miss New York, Jr." on 19. HARTLEY.

TROY, N. Y.

RENSSELAER PARK.—Eph. Thompson's elephants, the feature.——WONDERLAND.—Moving pictures and ill. songs.——EMPIRE (Wm. F. McLaughlin, mgr.).—Moving pictures and ill. songs.——NOVELTY (W. C. Fleming, mgr.).—Moving pictures. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—H. W. and Sim Williams' Imperials opened this house



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STERLING and VON TILZER'S Great March Ballad ... Will conquer straight into the heart of the people. You can't lose it once you hear it. It's simply great. We can't praise it enough. All we want to do is get a peek at the slides. Beauties. Well, I guess so, yes. Bye, Bye Dearie is one more enough big hit. Believe us

STERLING and VON TILZER are great ... there with the ... song this season. He got dab ... skinned," and that's going some. The title is

SACRAMENTO

Has by ... song the kind ANDREW ... STERLING will ... a more ... HARRY VON TILZER ... nothing ... more ... Wanted Westerners ... ever written. If you want a Cowboy ... LOUISIANA BELLE ...

Of course you know that STERLING and VON TILZER have written a great number of ... songs but ... it takes a ... to ... them a ... singing ... Yes sir, ... Like ... "Moving Day ... Comes Rarely ... Open ... to ...

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Is the ... ... would ... the ... ... VON TILZER ... best. It is the kind of a song anybody can use. That's the kind of a song you want. Great story. Great melody. And when we say it's going to be one GREAT BIG HAWK, believe us

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... rish ... with a ... lilt and a twist to the brogue mixed with a little blarney, and there you are. Do you remember "Coming Out To-Night Mary Ann"? "Top o' the Morn" is by the same writer. And it's going to beat "Mary Ann" a mile and a half. That's right. Believe us

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OH! OH! MISS LUCY ELLA

TELL TAYLOR AND JOE HOLLANDER'S PRETTY WALTZ BALLAD,

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THE GREAT FRENCH COMEDIAN

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"Newport, R. I., July 20, 1907.—The finished and novel act of M. TORCAT has thoroughly pleased my rather particular audiences, and DRAWN MONEY TO THE BOX OFFICE.
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What the NEWPORT HERALD said: "Torcat, the eccentric French comedian, has very neat floral drops, and the material he carries to make up his different imitations must be quite a burden to transport. His offering is original and amusing, different than anything attempted by American actors. The French are noted for this sort of comedy work, consequently the act of Torcat is quite characteristic."

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Cupid, An Irish Servant ..... Calvert Dean

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An act that always makes good.

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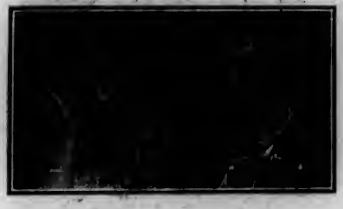
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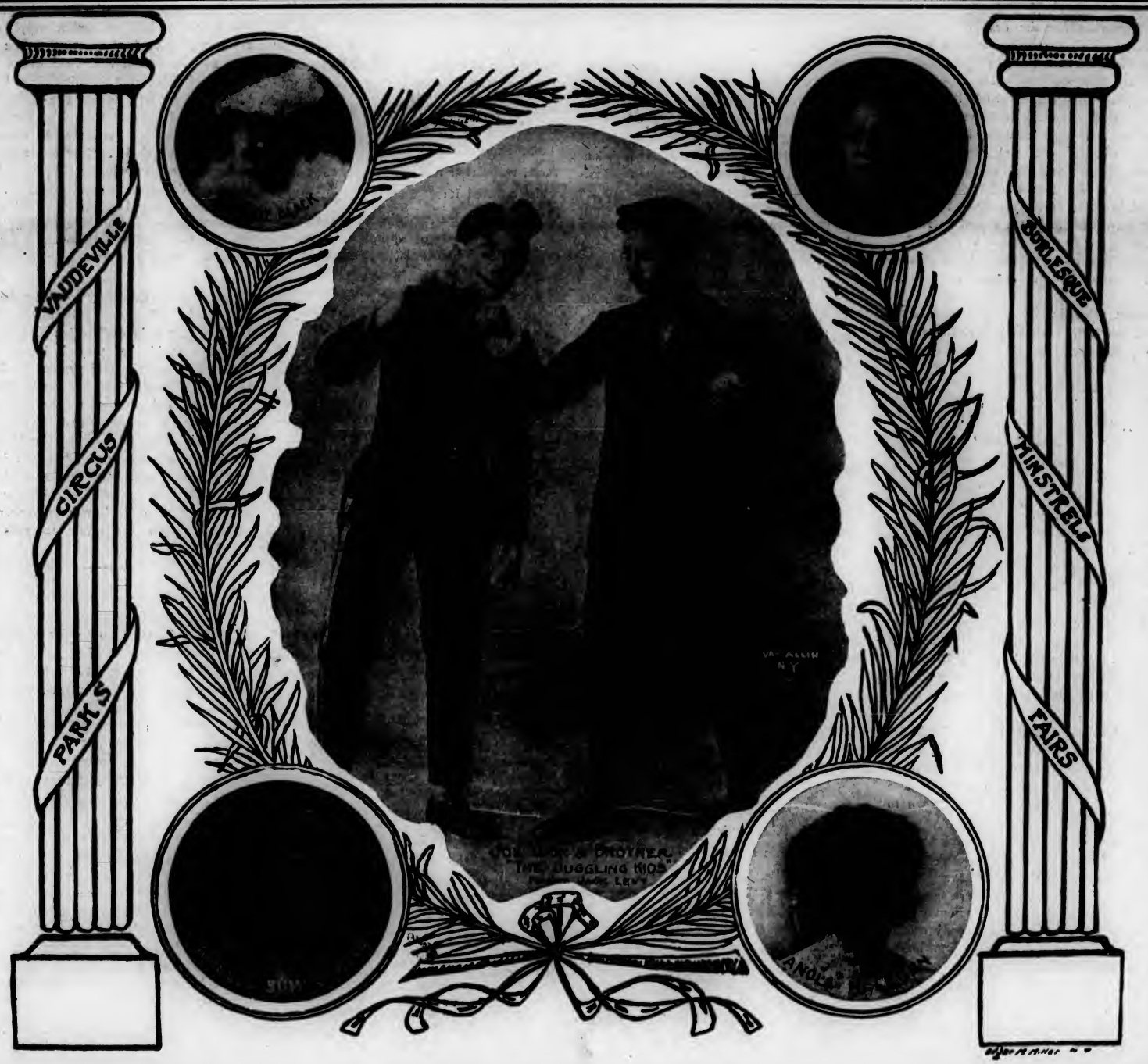
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VARIETY

VOL. VII., NO. 10. AUGUST 17, 1907. PRICE TEN CENTS.



NEW YORK'S OPENING VAUDEVILLE PROGRAM.

First Show at the New York Theatre Next Saturday Night—Hammerstein's Bill.

The start of the regular season for "Advanced Vaudeville" will occur next Saturday night at the New York Theatre, when the following variety bill will be presented:

The Bogannys (7).
Des Roches and Bianca.
The Alexandroff Troupe (12).
The Spanish Dancers (14).
"The London Fire Brigade."
Six Musical Cuttys.
George Evans.
George Fuller Golden.
Grace Hazzard.

The Bogannys are a foreign acrobatic act appearing for the first time in this country, which may also be said for the Alexandroff Troupe and the Spanish Dancers, excepting the two latter acts are not acrobatic. Des Roches and Bianca are making their first trip to America and are French, classing as an animal act.

The Cuttys are well known; also Messrs. Evans and Golden, both monologists. Miss Hazzard has not appeared in New York City, excepting upon three occasions, and is a recent recruit to vaudeville. "The London Fire Brigade" is practically a new act, having first played at Proctor's, Newark, about one month ago.

Across Broadway at Hammerstein's, which the New York will rival for vaudeville patronage, the bill for the week of August 26 is:

Getrude Hoffman.
Oterita.
Arthur Prince.
"A Night in a Rathskeller."
Berzac's Animals.
"Little Hip."
Military Octet.
Bailey and Austin.
Eddie Leonard and Boys.
Mlle. Pique.
Moving Pictures.

Gertrude Hoffman is a newcomer to vaudeville since she established herself along Broadway as an imitator. Oterita, a Spanish dancer, is reputed to be a sister of Otero. "Little Hip" is the baby elephant, first seen at the Hippodrome in this city, and Mlle. Pique is a foreign act, opening the show.

Arthur Prince and Berzac's Animals are now playing at the theatre. "A Night in a Rathskeller" opens on Monday next, and has been engaged for two weeks. The others on the program are well known to variety audiences.

The night of Aug. 24 will mark the decided entry of Klaw & Erlanger into vaudeville in opposition to the United Booking Offices. Wherever there is a theatre conducted by the "Syndicate" for vaudeville will be found an already established variety house receiving its bookings through the United's office. A continual rush for the better shows will be made by both sides, and this will result in giving the country the best vaudeville it has ever known.

The lobby of the New York Theatre has been prepared for the opening of that "Advanced Vaudeville" home. Behind what was formerly a blank wall and storage rooms for trunks there has been converted a lounging room, where the patrons of the theatre may gather before, during or after the performance.

It has been elaborately furnished and arranged by F. Richard Anderson. Costly paintings adorn the wall and expensive jardinieres are scattered over the floor.

Among the decorations is an allegorical group on tapestry made by Japanese. Its value is said to be $10,000. A painting of David Garrick by Sir Joshua Reynolds cost $8,000, and another of Ernst Possart, of the Theatre Royal, Munich, is valued at $5,000. Edwin Booth's portrait is hung and a very good likeness of Mrs. Gilbert is near by.

A number of curios and paintings in the collection are from the estate left by the late Augustin Daly, now possessed by Klaw & Erlanger, who have loaned them to the United States Amusement Company, which manages the theatre.

On the floor above in the concert hall there will be tables as of yore, with music and the lively waiter, while the lobby entrance to the concert hall will have its walls hidden by more pictures.

The Telharmonic has been strung in the downstairs lounging room. Music may be heard coming from any part of the room. The interior has been finished and electric fans installed to defy warm weather.

ROCHESTER OPENS SEPT. 16.

Rochester, Aug. 16.

The Baker Theatre in this city which has been selected to play the Klaw & Erlanger "Advanced Vaudeville" will not open until Sept. 16.

Between now and then from $5,000 to $10,000 will be spent upon repairing the house. The original opening date was set for Sept. 2, but Louis F. Werba, Klaw & Erlanger's general vaudeville representative, decided it would be more advisable to place forward the date, and give the theatre a thorough overhauling.

The opposition, Cook's Opera House (J. H. Moore), will open on Sept. 2. The bills for this house have been laid out up to the week of Sept. 30.

LEWIS AND RYAN APART.

On Thursday the partnership of five years' standing existing between Tom Lewis and Sam Ryan was dissolved by Mr. Lewis accepting an engagement at the Joe Weber Music Hall, where he will step into the part which was to have been taken by Ned Monroe. Mr. Monroe would not play in blackface, and resigned.

Lewis and Ryan were preparing a new sketch adapted from their characters in "Little Johnny Jones" when the separation occurred. Mr. Ryan will probably appear in vaudeville in some sort of an act to be built for him.

NOT BALTIMORE ACADEMY.

Baltimore, Aug. 16.

The Academy of Music in this city will not play "Advanced Vaudeville" this season, as previously announced. Maurice J. Lehmayer, its manager, stated this week that after consultation with Nixon & Zimmerman it had been decided to continue the house with legitimate attractions.

The Academy is the only theatre in the city available for Klaw & Erlanger's vaudeville. The town is full of sheets announcing the return of "Keith's Vaudeville" to the Maryland.

The change of plan regarding the Academy came as a big surprise to every one.

RUEZ DENIES.

Paris, Aug. 1.

Paul Ruez, the Paris vaudeville manager, has denied any connection with the vaudeville booking "trust" announced by Messrs. Beck, Williams, Meyerfeld and Marinelli while in this city and cabled to the New York "Herald."

Mr. Ruez's denial takes the following form, translated from the Paris "Journal" which printed it:

> "M. Paul Ruez, director of the Folies Bergère, Olympia, Parisiana and Printania, writes us in reply to the note which we published yesterday regarding forming an international trust, that he attended a dinner at the Continental Hotel, Paris, at which several other theatrical managers were present. At this dinner party there was never the question of forming an international syndicate (trust) by the leading managers. There was only a conversation regarding exchange of big vaudeville acts and pieces."

UNDECIDED ABOUT CHESTNUT STREET.

What decision has been reached as to the future policy of the Chestnut Street Theatre, Philadelphia, now held under lease presumably by Percy G. Williams, who secured the house while in competition with B. F. Keith, would not be admitted at the United Booking Offices this week. It was said there that "nothing has been done."

POLI NOT BOOKING.

Very few acts, it is said, have been engaged for the Poli circuit this season. S. Z. Poli is awaiting the opening of hostilities by K. & E. in some of his towns, when the New England manager will arrange his weekly programs with a better understanding of what he must oppose.

Mr. Poli has theatres in Worcester and Springfield (Mass.), where "advanced vaudeville" will be played; also Hartford, which is threatened.

MORRISON COOLS DOWN.

Patrick Morrison, the Rockaway manager, has lost some of the anger which welled up within him when he learned last week that Julius Steger, in "The Fifth Commandment," would not play his theatre at the seaside this week, although heavily billed as the headliner.

Mr. Morrison preferred a complaint against E. F. Albee, general manager of the United Booking Offices, charging that Mr. Albee had conspired to prevent the running of his business. VARIETY printed last Saturday Mr. Morrison's actions, and on Saturday afternoon Percy G. Williams appeared at the Rockaway show house to see the bill. Mr. Williams declined to pay the regular price for a box seat. As it was late when he arrived, a slight deduction was made by the young woman in the box office, who had instructions not to allow a single seat to remain unsold.

Unfortunately, the seat obtained by Mr. Williams adjoined the back wall of the Morrison kitchen which supplies the restaurant with food. Saturday is a busy day at the beach, and four ovens were merrily boiling and broiling just behind him. His anxiety to see the show, however, proved greater than his discomfort, and it was with a saturated handkerchief that he located Mr. Morrison after the performance to casually inquire if the story in VARIETY was quite correct. Mr. Morrison answered in the affirmative, and Mr. Williams, with much gratification that he had seen the show, departed.

In the meantime "Patsy's" wrath had been assuaged by the engagement of the Karno Comedy Company to fill in the void caused by Steger's withdrawal, "The London Fire Brigade," which was at first thought would be played, having concluded to keep the engagement made for the Keith-Proctor 125th Street Theatre.

Mr. Albee is living at the Edgemere Club over the summer, and that country house is closely adjacent to the Morrison hall of mirth and music, but Mr. Morrison did not insist that further action be taken. It is supposed that with the good attendance, the Rockaway manager decided to allow the affair to pass into oblivion.

ROUTED FOR 35 WEEKS.

William Morris stated this week that he had laid out a route for Vesta Victoria, commencing at the city where she will open her coming tour, probably on September 16, and continuing for 34 weeks.

Permission was requested of Mr. Morris to publish the route. It was refused.

NELLA BERGEN'S HIGH PRICE.

Nella Bergen has played in vaudeville before, and is engaged for the Victor Moore show, "Kid Burns." When Miss Bergen was asked the other day how much salary she wished to play in vaudeville the singer calmly replied "$800 a week," with an intimation to the effect that she was indifferent whether the figure would be accepted.

Miss Bergen won't receive it, but she would have had had the vaudeville managers needed her badly enough to pay the price. Some agents are still speaking with bated breath of Miss Bergen's request.

VARIETY

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Jack Boyce is with Waldron's "Trocaderos."

Belle Travis has signed with Watson's "Cozy Corner Girls."

Billie Ritchie goes out with "Around the Clock" in September.

The Great Raymond has received an offer to play in Europe during this season.

Norah Bayes will play her vaudeville time, having declined all offers for the legitimate.

Daisy James sailed for home last Tuesday. The English singer may return late in the fall.

Joe Opp will leave Williams' "Imperials" after the Montreal engagement. Ben Cook replaces him.

The roof garden atop the Alhambra will be discontinued for the season after next Saturday.

Black and Jones have been booked over the Moss-Stoll tour in England for the season of '08-09.

Hibbert and Warren have been booked for one year solid by Jack Levy through the United Offices.

J. H. Moore is off for another fishing expedition at Cape Vincent, N. Y. It will last two weeks.

Jeanette Lowrie has a monologue. The difference between Miss Lowrie and vaudeville is money only.

Elita Proctor Otis is willing to play vaudeville in a monologue. In fact, she has the monologue.

Will Rogers will play in the new Lederer production at the Auditorium, Chicago, for two weeks.

Lillian Doherty will remain abroad for six months longer. Miss Doherty is at Ronacher's, Vienna, now.

The mother of the original Schrode Brothers, acrobats, died at her home in Philadelphia on August 5.

Patrick Miles, of Miles and Nitram, died on Monday last at Rye, N. Y., where he had gone for his health.

The Empire City Quartet has been booked for forty weeks next season by the United Booking Offices.

Louis Weslyn has completed the new sketch in which Idalene Cotton and Nick Long will appear this season.

Billy Clifford returned this week from Europe. He has been booked over the Klaw & Erlanger time to open Sept. 1.

Jeannette Dupree will play Pastor's Sept. 2 in a new act. Miss Dupree is just recovering from a serious operation on her throat.

Houdini, "the jail-breaker," left late this week for San Francisco, where he will open at the Orpheum on Sept. 2, working Eastward.

Maurice Levi's Band has been booked with the United at a reported large salary. Klaw & Erlanger were also after the bandmaster.

Edna Luby, who joined "The Follies of 1907" after leaving the Casino show, has been placed under contract by Florenz Ziegfeld for one year.

Chas. A. Loder has engaged to play the principal comedy role in "The Isle of Bong Bong" under the management of B. C. Whitney for this season.

The Howard Brothers have been engaged for forty weeks by the United, and open Aug. 26 at New Bedford. Myers & Keller booked the act.

Provided The Great Lafayette receives no vaudeville time prior to September 28, he will open his season with his show at Scranton, Pa., on that date.

Collins and Hart are reported to have received an offer to appear in a production at a large salary for the season of '08-'09. Sam H. Harris made the tender.

Kara, the foreign juggler, sails to-day from Europe to play engagements contracted for him by Richard Pitrot over the K. & E. time, opening September 2.

M. S. Bentham, the agent, says he has booked "Bob" Fitzsimmons for five weeks in vaudeville, and Mr. Fitzsimmons' manager, Jas. C. Matthews, says it's not so.

Mrs. Eliza Campbell, mother of Dody Florence, of the Florence Troupe, died last week. It is a short time since Ed Florence, of the same act, passed away suddenly.

"A Night in a Rathskeller," the new production of Mike Simons and Charles Grapewin, plays Hammerstein's next week. Its bookings are under the direction of Jack Levy.

Rudd and Colmer, English "costers" who came over here on speculation, have been booked to appear at Pastor's during the week of Aug. 26. Vion & Lowe are their agents.

Carroll Johnson, who had given an option for his act to the Morris office, has been released, it is said, on account of having received a larger offer of salary from other sources.

Eddie Clark lost one of his "Winning Widows" at Newport this week. Mr. Clark say he may yet call the act "The Losing Widows," the last one to go making the sixth within a year.

Satsuma, the Japanese juggler, is dead. He was about sixty-five years of age and had played in vaudeville for years. His death occurred in New York City a few days ago. He leaves a widow.

The Zingari Troupe has been renamed "The Romany Opera Company." It continues under the management of Nathan Bevins, and has been booked by Klaw & Erlanger, opening the season on September 1.

The advertisement of the Sun-Murray circuit in a recent issue of VARIETY read "Sun-Murphy Circuit." This was an error. O. G. Murray, of Richmond, Ind., is the other member of the firm of Sun & Murray.

While the Misses Engstrom were visiting their parents at Stockholm, Sweden, on their vacation, the girls' father, Johan Victor Engstrom, died, on July 26. The Misses Engstrom return to New York on Sept. 14.

A bill has been introduced before the Denver (Col.) board of supervisors to raise the license of all theatres from the present fee of $100 to three times that sum. The measure is being hotly contested by local showmen.

Clifford C. Fischer, the agent, is expected to return to New York in September. Reports say Mr. Fischer has been travelling on the other side, but his trip over here is due to the season's opening when the commissions commence to become due.

The opening week at the Manhattan Opera House will commence Nov. 4, when Oscar Hammerstein will have a salary list of $42,000 for the six days on his hands. Mr. Hammerstein says this is causing him more thought than the vaudeville embroligo.

Rooney and Bent open their season Monday at the Union Square. Pat Rooney has missed his vacation this summer while busily employed putting on numbers in different shows. He has just finished with the Yorke and Adams' and Rogers Brothers' productions.

The Crane Brothers have K. & E. contracts. They will open Sept. 1 for twenty-five weeks, with an optional clause in the agreement giving the Morris office the right to call their services for the remainder of the season, which most of the K. & E. contracts carry.

H. H. Feiber, one of the United's foreign representatives, will sail Tuesday next, the 20th, on the "Cecilia" for abroad. Mr. Feiber will remain away about two months. During that time he will cover territory hitherto left alone by the vaudeville person in search of novelties.

James Harrigan, the juggler, has a new act which will employ two people seated among the audience. Mr. Harrigan wishes to "try out" the idea for a week, but is asking $125 extra for the trial, which is interfering with the arrangements. Mr. Harrigan in his single act is engaged for the K. & E. time.

The latest fad among artists when assembled together is to tell stories, not of the pointed variety, but pointless. "Billy" Inman is the chief exponent of the practice, and Mr. Inman has unquestionably an art in the delivery of a story carrying a perfectly blank ending. The irritation of the listener is supposed to supply the fun. Here are two of Mr. Inman's jokeless jokes:

"A man who has been ill in a hospital for seven months bewailed the absence of all his friends. At last someone did drop in, inquiring how he felt. 'I've been pretty sick,' said the patient. 'So sick I had to send for my own doctor.' 'What did the doctor say?' inquired the friend. 'He didn't say much,' replied the sick man, 'but he charged me $2.' 'Oh, gee,' remarked the friend, 'for $2 you could have had a doctor with a high hat.'"

Another of Mr. Inman's thoughtful efforts is about two "hoboes" who separated after some years of "grafting" existence and did not see each other for a long while. They met one day and one asked how the other was getting along. "Just the same old tramp," replied the fellow. "Haven't anything and still 'bumming.' How are you fixed?" "I'm all right," said the other one. "I have a home in the country, with a nice lawn, trees, cows, chickens, porch, blinds, screens and awnings."

EASTERN WHEEL COMPLETE.

A prominent Eastern Burlesque Wheel manager said this week to a VARIETY representative that the Eastern circuit would be completed for the present season by the addition of the theatres now building in Memphis and Louisville.

These, the manager added, would be turned over to the Columbia Amusement Co. by January 1, next, and would give a total of 38 houses on the Eastern circuit, with a full season of 40 weeks, without "lay-offs," but including two weeks of return dates.

JAY HUNT IS DOUBTFUL.

Paris, Aug. 1.

Dr. George E. Lathrop, proprietor, and Jay Hunt, manager of two Boston theatres, were interviewed in this city by a reporter of the New York "Herald" (Paris edition).

Mr. Hunt, among other things, said:

"The outlook at home in a theatrical way is problematical. A lot of attractions have been engaged over here, and among them there are bound to be a good percentage of what we call 'lemons.' Competition has been hot and so many European artists have been engaged, many at enormous salaries, that it seems to me a lot of chances have been taken in getting people who won't be a 'go' in America at all."

FIRST OF SEASON.

The first burlesque show of the season to play New York City will be at the Dewey Theatre to-night. "The Gay Toreadors" open the house and season there, remaining next week also.

HEIRESS TO $50,000.

It's nice to be a member of the Empire Comedy Four, for you are sure to get money without working for it if you are, it seems.

The latest is Jack Roland, the bass of the quartet. His wife received a cable last Sunday that her father, who died recently in England, left in his will $50,000 to her. Mr. Roland says he intends stopping off on his way with the quartet to fulfill foreign engagements to verify the news. The coincidence of the cable arriving two days before the date set for sailing might be noted.

Not so long ago Joe Jenny, the manager of the act, was presented with nearly $2,000 by a "bank."

"ADVANCED" FOR DANVILLE.

Chicago, Aug. 16.

The recent visit to Danville, Ill., of Bert Andrews, who came all the way from New York in the interest of Klaw & Erlanger, gave rise to an unconfirmed report that the theatrical firm contemplates building a theatre there. It is also asserted that an option on a piece of property has been secured.

An effort made, it is said, to secure one of the local houses for Klaw & Erlanger's vaudeville proved ineffectual, and the Eastern managers are determined to build as soon as the negotiations for the optional site are completed. Edward Moore is to be the local manager of the new house.

IMPROVING NEW STAR.

Chicago, Aug. 16.

Although the New Star Theatre, Milwaukee, is practically completed and was opened for the season last week, additional plans for the accommodation and convenience of its patrons are under way, under the personal supervision of Herman Fehr, the owner of the structure. The new burlesque theatre is a departure in modern architecture and is provided with many exits and large iron fire escapes extending from various outlets in the balcony and gallery direct to the street level.

The rathskeller, which Mr. Fehr is now building under the theatre, will be one of the most expensive of its kind in the West. The walls, ceiling and floor are covered with marble and tile. Artistic panels and costly pictures finished in harmonious Persian grays with manifold light effects will make the resort most attractive. The foundation is of concrete and solid rock.

AFTER OHIO THEATRE.

Cincinnati, Aug. 16.

Negotiations are now pending whereby the Columbia Amusement Company (Eastern Burlesque Wheel) will secure another theatre in Ohio. The parties refuse to make known the city, but it is said to be in the northern part of the State.

NEW HOUSE NEARLY READY.

Schenectady, Aug. 16.

The new home of burlesque owned by the Western Wheel, the Electra, is fast nearing completion, but it is doubtful if same can be opened prior to Sept. 15.

ANOTHER FOR PITTSBURG.

Chicago, Aug. 16.

The Liberty Amusement Company, composed of Abe Cohen, Dr. A. M. Gable, Harry Cohen and C. W. Morgenstern, has leased a piece of property at 6113-6115 Penn avenue, Pittsburg, upon which a new $50,000 vaudeville theatre will be erected. It will be ready for business early in the season. The Sullivan-Considine combination signed contracts with Mr. Morgenstern to book exclusively for the new theatre, to be named "The Liberty."

REPORTED ADVERSELY ON ACT.

"The London Fire Brigade" is at the 125th Street Theatre this week, playing there, it is claimed, under a contract made before the act engaged for the Klaw & Erlanger time next season.

It is rumored that there were "wild doings" in the United Booking Offices when one of the chief officials of that establishment became aware that the Morris office had secured the new act. Investigation followed, and the rumor says there came to the surface a report placed in the office immediately after the Monday performance of the piece at the Twenty-third Street Theatre. The report was given by one of the resident managers located out of town, and it advised against the engagement of the act.

The advice was followed, which caused the commotion.

Hugo Morris will return on Monday from a vacation of two weeks.

WASHINGTON HOUSE READY.

Washington, Aug. 16.

The new Eastern Burlesque Wheel theatre (Gayety), under the management of the Columbia Amusement Co., of New York, is ready for business. It will open on August 26 with "The Bowery Burlesquers" as the first attraction. A large crowd of Eastern managers are expected in the city for the occasion.

The Gayety is claimed to be the finest burlesque theatre in the country. The front is an imposing one, and the house has two balconies above the orchestra floor, with a total seating capacity of 1,800. It cost to build, exclusive of the site, $165,000. Prices of admission will range from 15 to 75 cents, with a charge of $1 for box seats.

The opposition in Washington is the New Lyceum (Western Wheel), under the management of Eugene Kernan.

SHEA BUYS "HUMAN FLAGS."

M. A. Shea, the agent, has purchased from the widow of Frank D. Bryan the "Peace Congress and Human Flags" number with which the late manager was identified for some time. It was in use last season as a feature of the Behman Show and will be presented by Mr. Shea in vaudeville, opening next week under his management at Newport, R. I. Eighteen young women will be in the group.

OLLIE METZ CANCELS.

Had an actor walked into the office of Weber & Rush and returned "advance money" it would not have occasioned more surprise than the receipt of a cancellation of her contract by the firm from Ollie Metz.

Miss Metz has been with the managers for some time, even before they both purchased automobiles, and this latter incident in their managerial careers is thought possibly to have some bearing on the desertion.

Year after year Miss Metz has stood on the roster of a Weber & Rush company. By-and-by the firm accepted it for granted that Ollie was signed for next season before the signature had been received, and she never failed them. This year was like all others, and Miss Metz received her contract.

Everything in the Weber & Rush office was done "according to Ollie Metz." Miss Metz noted the increasing prosperity of her employers, but did not require an additional bank book for herself, and the automobiles were the final squashing blow.

Had they thought to invite Ollie for a ride maybe—but—anyway, Ollie's gone and the gloom around the Knickerbocker Theatre building is intense.

NOMINAL CAPITAL FOR W. & R. CO.

Atlanta, Aug. 16.

The company which has incorporated to operate the El Dorado Theatre in this city has been named "The Atlantic Amusement Company," and is capitalized for $10,000.

This is understood to be the corporation which will conduct all the Southern vaudeville theatres which may be secured by Weber & Rush of New York, the principals in the scheme to form a Southern circuit.

BENNETT WILSON DEAD.

On Aug. 14 at 3 a. m. Bennett Wilson, general manager of the Hyde & Behman Amusement Company, died at his home, 105 Jefferson avenue, Richmond Hill, L. I., from a complication of diseases which superinduced heart failure.

Mr. Wilson was born in 1853 and fifteen years ago married Mrs. Cornelia Whitaker. He has been connected with the Hyde & Behman Amusement Company for sixteen years.

About three seasons ago Mr. Wilson was made general manager of the Hyde & Behman Amusement Company, remaining in that capacity ever since, but still retaining his position as local manager of the Folly Theatre. A widow survives him.

JOHN C. SWOPE DIES.

John C. Swope, brother of Rice & Barton, the burlesque managers, died at their country home, Centreport, Long Island, on Aug. 7 of Bright's disease, aged forty-seven years.

Mr. Swope was for several years treasurer of the Rice & Barton "Big Gaiety" Co. and made many friends over the circuit.

He was a member of St. Cecile Lodge of Masons, under whose auspices the funeral was held Aug. 10.

A large number of friends attended the obsequies, paying their last respects to a long-time comrade with many floral offerings.

"WASHINGTON SOCIETY GIRLS."

Kernan & Watson's "Washington Society Girls" open next Saturday night (Aug. 24) at Miner's Bowery Theatre. The following are engaged for the show: The Mullin Sisters, Bulla and Raymond, Harry West, Stevens and Keeley, Mardo Trio and Mlle. Moorey's "Living Pictures," besides a chorus of twenty-two girls. The staff is: Lew Watson, manager; Joe Levitt, agent; Ben Bergman, conductor; Lew Morse, electrician; John Conners, props, and Leo Stevens, stage manager.

CAST OF "GAY NEW YORK."

The following artists have been engaged for "Gay New York," the new show of Gus Hill's: Mabel D. Barry, Charles H. France, Alice Porter, Richard Bartlett, Frances Rice, William Kirby, Mabel Bonner, A. F. Boehler, F. Gallagher, J. F. Osterstock, Joe Meyers, C. G. Allen, the Electric Quartet, and a chorus of twenty-four.

BOTH LOOKING FOR YOUNGSTOWN.

Youngstown, Aug. 16.

A report is current here to the effect that Klaw & Erlanger and the Keith people are both seeking a location in Youngstown for vaudeville. A representative of the Keith offices has been negotiating with a local real estate firm regarding a site, and a representative of Klaw & Erlanger is expected here daily to look over a new theatre proposition.

While the Park Theatre once played the good acts under the management of J. M. Hill, the only vaudeville hereabouts at present is in the parks and smaller houses.

Klaw & Erlanger dramatic attractions are now booked in the Park Theatre, while the Grand has the Stair-Havlin and similar bookings.

16 HOUSES BY SEPT. 2.

On or before Sept. 2 next there will be sixteen vaudeville houses opened on the Klaw & Erlanger circuit.

The full list is:

New York City (New York).
Boston (Tremont).
Philadelphia (People's and Forrest).
Pittsburg (Duquesne).
Montreal (Academy).
Brooklyn (G. O. H. and Shubert).
St Louis (Garrick).
Louisville (Mary Anderson).
Milwaukee (Shubert).
Newark (Empire).
Buffalo (Teck).
Kansas City (Sam S. Shubert).
Springfield (Nelson)
Worcester (Franklin Square).

The New York Theatre opens Aug. 24; the Shubert, Brooklyn, Aug. 31, while the Western houses will give their first shows on Sept. 1. The other K. & E. theatres will have formal openings on Labor Day.

NO ROUTES FOR "REPS."

For the first time in years no consecutive route for "rep." shows are being given out in the offices of Julius Cahn, who controls a circuit extending over several States where this class of attraction has heretofore experienced no difficulty in arranging their dates for a full season.

The cause is attributed to the uncertainty of the vaudeville bills, booked by William Morris, which will be seen on the Cahn circuit. Time and towns are yet to be selected in many instances, and pending the ultimate arrangements to be made for the presentation of variety performances the "rep." managers must wait.

Even the strongest of these, one who has received his time with regularity each year, has been put off. He is Fenberg, termed "The King of the 'Reps.'"

EXPECTED GUARANTEE.

"Oh! these legitimates," as Harry Le Clair has often said during his act, but Mr. Le Clair never dreamed that a legitimate would expect a season of 40 weeks before a sketch or plans for one were made.

But that is what Nanette Comstock expected. Miss Comstock was "leading" with Willie Collier last season in "Caught in the Rain." Francis Carlyle is a former Frohman star, and was particularly important in "Under Two Flags."

Mr. Carlyle would like to play in vaudeville, and mentioned it to Miss Comstock, who acceded immediately. Before the affair had progressed far, Mr. Carlyle was asked by Miss Comstock where the time was, and a few other queries led the actor to change his mind about the support he should have in the sketch to be presented.

BUILDING ONE IN ZANESVILLE.

Chicago, Aug. 16.

Arrangements have been completed by W. Hunter Atha for the erection of a new vaudeville theatre at Zanesville, O. It will be located on the southwest corner of Market and Fourth streets. Ground has already been broken. The plans call for a three-story building made of pressed brick. It will be added to the Gus Sun circuit.

SAYS CRESSY STOLE SKETCH.

Pittsburg, Aug. 16.

A peculiar condition is on view this week at the Grand Opera House. Virginia Earl and company are presenting "The Midnight Mistake" which was written by Will M. Cressy. Mrs. Arthur Forbes is playing "A Wild Rose" in the same theatre.

The two pieces are very similar in construction and plot. Arthur Forbes claims that Mr. Cressy stole "The Midnight Mistake" from "A Wild Rose."

The local newspapers have given some mention to the incident, and carried interviews with both Miss Earl and Miss Forbes. To a VARIETY representative Miss Earl said:

"I never made any such statement to any newspaper, and furthermore I do not care for any of this sort of notoriety."

When Mr. Forbes was asked if the charge made against Cressy was authentic, he replied:

"Yes, I made that statement. My wife wrote that act over five years ago and I hold the copyright for it. I have it in my baggage in New York. We played this act at Poli's Theatre, Hartford, Corn. The characters in the act were known at that time as Miss Dean Edsal, Arthur Forbes and George Lindeman." Mr. Forbes produced a Hartford newspaper clipping in verification. Mr. Forbes continued: "I don't blame Miss Earl at all, but it is a shame that Cressy should steal the product of my wife's brains and sell it to Miss Earl for her good money."

Mr. Forbes also said that Mr. Cressy was president of the Vaudeville Comedy Club, formed for protection to artists and of which he is a member, and the matter would be placed before the organization.

At the Monday afternoon performance the Forbes sketch appeared at 2:45, Miss Earl following at 4. In the evening the time of each was changed, Miss Earl appearing at 8:25 and Mrs. Forbes at 9:45. Miss Earl is the headlined attraction for this week.

DUQUESNE FIRST IN PITTSBURG.

Pittsburg, Aug. 16.

The Duquesne will be the first vaudeville theatre of the Klaw & Erlanger circuit in this city to open its doors for the regular season. That will occur on Sept. 2.

It is stated firmly that the Bijou will play "Advanced Vaudeville" by Oct. 1. There have been some legal entanglements since K. & E. purchased the house. The opposition seem to rest under the impression the Bijou will not play vaudeville this season.

Harry Davis, manager of the Grand Opera House, the opposition vaudeville theatre, is claimed to hold an interest of some nature in the Bijou which will prevent that house opening.

Klaw & Erlanger's summer vaudeville at the Nixon closed last Saturday night. Owing to the attraction the Empire Pictures proved, the final week was one of the best of the run.

"Senator" Frank Bell has not signed with "Way Down East." Mr. Bell says he will continue in vaudeville with an original monologue this season. Jack Levy is Mr. Bell's agent.

OVER 100 FOREIGN ACTS.

Between the commencement of the season and Oct. 1 there will be over 100 foreign acts opening on the United Booking Offices' circuits. Several are scheduled for an early showing, and among those playing around New York week Sept. 2 are Urbano and Son, now at the Alhambra in London, where they have scored an emphatic success. It is an acrobatic act, the father using the boy in hand-balances. The act opens at the Union Square and remains there two weeks.

Permane Brothers, an acrobatic act, opens at Keith's, Boston; Marzella's Cockatoos return for an engagement at the Union Square, and Rossi's Musical Horse makes a reappearance at Hammerstein's.

The Pirascoffis are now a juggling act and will play the Fifty-eighth Street house, while J. H. Jee returns and is booked for the Jersey City. Stillings and Revell, a comedy bar act, will appear for the first time in Boston. All of these acts were booked abroad by H. H. Feiber.

On the same day at the Colonial Theatre will appear two numbers engaged by Percy G. Williams on his recent trip abroad. Beatrice Lindley, who might be classed as a pianologist, although Miss Lindley recites songs only, makes her first appearance, and Dale and O'Malley, billed as "The Somewhat Different Comedians," will approach the American idea of a "sidewalk conversation."

FRENCH PANTOMIMIST COMING.

Percy G. Williams has engaged the French pantomimist, Severin, for an American appearance during next January.

The Frenchman is famous abroad in his line. His pantomime is of the serious variety. While here he will appear in a piece named "Conscience" and will have twelve assistants.

Another of Mr. Williams' foreign attractions will be Millie Linden, who is due in September. Miss Linden is a male impersonator, but for her type delves back generations, appearing in the "square-cut" costumes the men affected in the days of King George III. in England.

Both acts will make their bow at the Colonial.

FRANKLIN SQUARE IN WORCESTER.

Worcester, Aug. 16.

Klaw & Erlanger will play vaudeville in the Franklin Square Theatre here this season. The Worcester Theatre will house the legitimate attractions. The Franklin Square has the largest capacity of any theatre in the city.

"10-20" UP STATE.

Schenectady, Aug. 16.

A piece of property on Centre street has been purchased by Herman May, a local real estate dealer, who intends erecting a vaudeville house on the 10-20-30 order.

There will be eighteen variety theatres in New York City the coming season, eleven devoted to vaudeville and seven to burlesque. Brooklyn will have eleven probably by January 1.

ABD-EL KADER'S DAUGHTER ELOPES.

Atlantic City, Aug. 16.

One of Abd-el Kader's "three wives" has eloped. This "wife" was his daughter, and she ran away on Monday to marry one of the Taylors, of the sharpshooting act, supposed to be a brother of Mrs. Alice Taylor, who with her husband Henry makes up the act. He is known as "Young Taylor" and has been smitten with Miss Kader for some time.

All has not been peaceful in the Kader abode in this city. Another of the "wives" is now engaged in menial labor in New York in preference to home life with Abd-el. She is a sister of the present "Mrs. Kader," the only one of "three wives" with a hold on the title.

Kader has been observing his daughter closely lately, so closely, in fact, that she could not leave the domicile without his knowledge. "Young Taylor" had informed his sweetheart that when he secured sufficient money an elopement would come off, and the time, the place and the girl happened on Monday.

Kader had to leave the city, but informed his fourteen-year-old son to keep cases on his sister. The son was willing, but "Young Taylor" happened along. The talk drifted to ice cream. The boy preferred ice cream to watching his relative and a visit to an ice cream factory in South Atlantic, where the Kader cottage is located, gave the couple their only opportunity.

The head of the family and act was wroth upon returning to hear the news. He insisted upon searching every trolley car leaving South Atlantic in the hope of catching the elopers.

Mr. Kader will probably have the reconstruction of the act upon his hands, there not existing much chance of either the daughter or the sister-in-law (Louise Volkmann) returning to it.

GRAND OPERA HOUSE?

Before the season shall have wended its way very far into the winter the Grand Opera House, it is said, will hang out an "Advanced Vaudeville" sign.

By this move a direct thrust at the Keith-Proctor firm in New York will be made, the Opera House cutting off one of the approaches to the K.-P. Twenty-third street theatres.

The reasoning for the step dwells on the difficulty in supplying Mr. Springer's place of amusement with the high class attractions at popular prices it has grown accustomed to, until late in the season. Based on the Sunday night showing at the Grand, vaudeville is a profitable pursuit in that section of the town.

BAILEY REPLACES KILBY.

Hartford, Conn., Aug. 16.

Harry Bailey, formerly manager for The Armory (Weber & Rush), Binghamton, N. Y., has been appointed the resident manager for Poli's Theatre in this city.

Mr. Bailey succeeds in the position Louis C. Kilby, who has joined the Klaw & Erlanger managerial staff in charge of Worcester and Springfield.

There are strong reports that K. & E. will shortly have a house for vaudeville here in opposition to Poli's. The Hartford Opera House is mentioned.

THE OTHER SIDE

ANSWERING MR. NUGENT.

J. C. Nugent, in the Aug. 3rd issue of VARIETY, rose to the defense of the "unthinking artist," as incidentally mentioned in our descriptive note, preceding the first of Bert Levy's articles on "The Other Side." For the purposes of his argument, Mr. Nugent made the "unthinking artist" a permanent condition; while the intent of the phrase, as used, was to denote the artist who lost sight of his brother professionals and his own professional standing for the moment only.

It is admitted, if an admission be called for, for the fact is well known and can be traced to the earliest days of Biblical teachings, that no large body of persons is perfect, or uniform in its personnel. There are bound to be backsliders. But the backslider was not the object of Mr. Levy's articles. He has not the "scapegoat" artist, or "ham" as Mr. Nugent terms him, in mind.

The frailties of the human race are many, and they are disclosed as well in the counting or editorial, as in the dressing rooms. Human nature is much the same in any walk of life; some paths are more confined or dignified, but the substance beneath is susceptible of the same influences, the same impressions and the same impulses. The import, however, of "The Other Side" was towards promoting an easier, more co-operative, necessary-to-each-other and businesslike feeling—not relations—between artist and manager.

We believe no harm can be done to the standing of the variety artist, as a unit, by publishing the ill-advised actions of a few. The great majority of artists need no admonition in their intercourse with managers, and they never, by word or deed, do aught to reflect on the profession in general.

It is not politic to take the position of one acting for himself, and on his own responsibility, when that action may leave a remembrance on the managerial mind, and include in a disagreeable mental photograph all vaudeville artists.

It has been said that the theatrical profession is one big family. Vaudeville, then, becomes a gathering by itself, intertwining into all the forms of variety amusement. With this close association, there is no barrier which divides the careless, indifferent artist from his fellows. Salary, position, or other items may distinguish between artists themselves, but does the manager discriminate? It is not a proper attitude for the artist to assume that he doesn't care a rap for the manager; that the manager would not engage him if he were not required, or had not a "good act," etc. Granting that this is true, the basis of the artist's engagement is the relation of the employer and the employed.

"Art" has no place in the conduct of the artist to his employer, on or off the stage. There can be no satisfactory reason advanced why an artist should conduct himself disrespectfully. He is playing under a contract, and there are remedies provided by law for infractions.

Vaudeville has advanced in lightning jumps during the past five years. The vaudeville artist should keep pace. Witness Mr. Nugent writing from "The Oaks," Canal Dover, O. We believe that is Mr. Nugent's home. He is a property-owner and respected citizen in his community. There are numberless other artists similarly situated. No comparison between the legitimate and vaudevillian becomes possible. The vaudevillian is so far superior, from all points, that he should never forget himself in the line of his profession.

An artist may boast, an artist may drink, an artist may curse, an artist may take pride in his act (which is his business). These are things we all do, to a greater or less extent. It is natural and it is human. If an artist speaks of his act continually it follows that his mind is upon it, and it will do him more good than thinking of many other things not so helpful. It will probably cause an improvement in that act also.

It isn't, however, the purpose of "The Other Side" to teach the artist what to say or do, but to place before him or her the mistakes—for they are mistakes—which help to keep the artist and manager away from the closer and friendly position towards each other that both should enjoy.

We think Mr. Levy made a thoughtful point in his first article by reciting the means one artist may adopt, which causes envy in another, and eventually leads to words between the envious one and a manager.

We have received letters which indicated an opinion that "The Other Side" was designed as an attack on the smaller artist. While the last article disproved that theory, we will say that such an intention was furthermost from the truth.

VARIETY is for the artist, first, last and all the time, and for the small artist first, always.

Albeit large or small, young or old, the artist who will pursue his course with thought and dignity, as well for the others as for himself, will benefit his position and the profession.

Mr. Nugent will no doubt agree that "unthinking" could not be set up as a defense to an ill-judged action more than once.—(Ed.)

KELLER RETURNS.

E. S. Keller, of Myers & Keller, returned from his European trip late last week to find the extreme heat taking off the edge of his foreign remembrances.

"I came back at the wrong time," said Mr. Keller. "Now I must go away again to escape the heat I have missed for the past two months." Mr. Keller saw many acts abroad, but said for business reasons he could give out nothing regarding any bookings made.

"There's one thing, though," remarked Mr. Keller. "Before I left, and when Alice Lloyd was here, I heard many times that there were a thousand Alice Lloyds in the English provinces.' Well, I was in the provinces and didn't see one."

Sevengala and his show left Tuesday for 'Frisco to play twelve weeks over the Western States Vaudeville Association time.

WILL OPERATE BY SUB-CORPORATIONS.

It developed this week that the United States Amusement Company, the corporation formed by the Klaw & Erlanger-Shubert interests to conduct vaudeville, will become the parent body of a number of smaller companies, which will be formed to operate the houses on the Klaw & Erlanger circuit in the smaller cities.

The United States Amusement Company will have charge of all the larger towns east of Chicago. A St. Louis corporation will be organized by St. Louis interests, which now are building the American in that city for vaudeville. The St. Louis Company will have an extensive area to play vaudeville in.

Another corporation will be at San Francisco, where local capital will be invested, to conduct the K. & E. vaudeville in the Far West. The United States Company will be interested either directly or through its officers in the sub-companies, and the William Morris Amusement Company will also hold stock.

TWO SHOWS FOR AUDITORIUM.

Chicago, Aug. 16.

The opening date, Oct. 13, for the Auditorium in this city when the Klaw & Erlanger vaudeville opens, was made necessary by a contract held by Geo. W. Lederer for a six weeks run of a production at the house.

Following that will come a benefit for the Chicago police, running two weeks, the arrangements for which were made before K. & E. took possession.

HARMS ASKS INJUNCTION.

Decision was reserved by Judge Brady in the Supreme Court last Monday upon an application by the T. B. Harms Company, music publishers, against the Fred Fischer Publishing Company, and Fred Fischer and Nat Shay, who compose the company, as individuals, restraining them from offering "My Mary" for sale.

The application asked that Mr. Fischer be also enjoined from placing musical compositions with anyone during the pendency of the action. The Harms Company allege a contract with Fischer for one year, during which he was to have received 25 per cent of the profits on all his numbers, with a drawing account weekly. "My Mary" comes under that contract, according to the claim of the applicant.

Fischer recently left the Harms people, branching out with Mr. Shay, as music publishers on their own account. One of the reasons given by Mr. Fischer for his departure is that the Harms Company either would not or could not pay a bill he had contracted for the firm under authority, and the Harms Company is now being sued for the amount.

FRAGSON NOT BOOKED.

Reports since the return of Percy G. Williams had it that Harry Fragson, the noted English pianologist, had been booked by the manager while abroad. Mr. Williams says he has not engaged the Englishman, and the Morris office also denies having him under contract.

Madge Hughes has joined "The Strolling Players."

THE INMANS IN CONTEST.

Before the Surrogate in Brooklyn on Sept. 16 will come up the contest to the probate of the last will and testament of Catherine Rowe, mother of the Inman sisters and brothers.

Mrs. Rowe died in May last. The reading of her will, leaving $500,000, developed that "Johnny" Inman, the manager of his mother's music hall on the Coney Island Bowery, has been left the entire estate, with the exception of $15,000, and had also been appointed sole executor.

Mrs. Higander Crane, wife of one of the Crane Brothers, and Mrs. Henry Connors, the daughters, who started the prosperous career of their mother many years ago, when they were popularly known as the "Inman Sisters," together with the other son, William, entered a protest against the probate of the will, alleging that "Johnny" had unduly influenced his mother, and that she was insane at the time of the execution of the instrument. Her signature to it was witnessed by Coney Island people, unknown to the rest of the family.

William (Billy) A. Inman, a grandson, is representing his mother, Mrs. Connors, in the suit. Much bitter feeling has been engendered, and the entire family has taken sides against "Johnny," making many charges against him.

The Inman Music Hall at Coney Island is valued at $125,000. It is unencumbered, and all of the real estate owned by the deceased is free from mortgage.

Steinbrink, Kenney & Jones are the attorneys for the contestants. Hirsch & Rasquin represent the beneficiary.

WANTS ARTIST TO SUE.

The Great Lafayette believes an injustice has been done Laurie Ordway, the singing comedienne, by "Patsy" Morrison, the Rockaway manager, and has offered to defray the expenses of a lawsuit if Miss Ordway will sue.

Mr. Lafayette does not know Miss Ordway personally, but he heard that the manager had cancelled her recently after the first show, and also hearing that Miss Ordway was considered a "good act," The Great Lafayette immediately wired the singer to bring a legal action against Mr. Morrison at his expense.

Last summer Lafayette and Morrison had a legal scrimmage, Morrison having deducted $150 from Lafayette's salary for the absence of the lion from the cage at the final performance on Sunday night. Now Lafayette says anything is apt to happen at Morrison's.

LISTENING TO SANDUSKY'S CALL.

Chicago, Aug. 16.

Sandusky, O., wants a new vaudeville theatre, and according to local promoters, who have outside capital to swing the project, the playhouse will be built before the wintry days set in.

The site has not yet been selected, but negotiations are under way for property on Market street, upon which the proposed theatre will be built. The Sullivan-Considine combination has been mentioned in the deal.

Burton and Brookes have been booked for 25 weeks on the K. & E. circuit. A new act called "The Limit" will be presented.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, Aug. 12.

Editor VARIETY:

In reference to the childish letter from Alf Reeves in last Saturday's VARIETY, I knew Sime's criticism of the "London Fire Brigade" would not be very appetizing to him. I am glad he thinks the show is a hashup of all the Karno sketches. I should have been disappointed had he thought otherwise. I note, too, that he says that the last six minutes of hilarious fun are taken bodily from Karno's "Dandy Thieves" and "Hilarity." I challenge him to produce the original script of any of the Karno acts containing anything like it. The "Fire Brigade" is an absolutely original idea. I have never played in the "Dandy Thieves" myself, but happen to have been connected with the Karno firm for many more years than Reeves has, and if that gentleman will cudgel his hazy brains he will find as a matter of fact that the finale to the "Dandy Thieves" represents the interior of an emporium or store where there is no balcony or anything of the kind. The "Dandy Thieves" is musical comedy. Am I right, Mr. Reeves? Ask Mike Morris, whoever that gentleman might be.

In reference to the "breakaway" balcony, I myself worked this twenty years ago and my father did the same business before me in a farcical comedy sketch entitled "My Wife's Husband." The balcony business has also been introduced into productions too numerous to mention ("Le Voyage en Suisse," for instance) in this country, and was worked years before Karno ever existed. Many old artists will bear me out in this.

Re "Jail Birds" and the incidents Reeves alleges we have copied, Rush saw this wonderful show and I leave it to him as to whether there is the slightest similarity. The bribery is an incident which occurs in most melodramas; nevertheless, my version is not a copy. One can easily see that Reeves' letter is not written in a true, honest business spirit, but is the outcome of pure personal, petty jealousy.

We have the "Fire Brigade" copyrighted and fully protected, and if Karno or anyone else attempts to reproduce it we know what to do. The proof of our originality is in our bookings.

Billie Ritchie.

New York, Aug. 12.

Editor VARIETY:

They are all waiting but me. A lot of hearts and minds are upset waiting for the time to start next month with the two big managers and Sir William M., the booking king, with enough of money to set Ireland free and keep me from having to fight for work.

But there is more than money in the fight. It puts me in mind of a man who had a good son; someone murdered him, and the father made up his mind to have revenge. So is Sir William M., for what he lost some time ago. But he has not told me so, for I have never seen Sir William M., although I called 400 times. He kept me outside the iron gates. I had a lot of cold black looks from agents and new champions, but they are looking for what they cannot get now but I can. So as I have no work I have plenty of time to spend my $10,000. But we have a long lane in Dublin that has no turning. How long the fight will last I can't say, but I shall try and name the winner. If I lose I won't lose my mind, for I am from Dublin with a double mind. The winner is—Winning Prosperous Keep Fighting Battle. Take five letters out and you have the name.

Yours when you want me,
Mike Scott,
(The Well Known Dancing Irishman,
All alone fighting to a finish.)

New York, Aug. 14.

Editor VARIETY:

We understand that a team has not only stolen the title of our act, but gone so far as to use the name of Caire, in place of Clare. For pirating this is the limit. Before taking this step we called up their manager, Adolph Neuberger, a kind of nondescript dancing teacher up in Harlem who has been trying for years to place his pupils in vaudeville, and has at last succeeded with a couple through stolen property.

We explained to him that we had been using the title for some time past and were now fully identified with the same. The only satisfaction we received was to the effect that he would use it as long as he cared to. There is only one team and act known as "Just Kids."

Rawson and Clare.

New York, Aug. 12.

Editor VARIETY:

There is evidently an error in the article appearing in the last issue of VARIETY, which we would like corrected.

As members of the Vaudeville Comedy Club it would be almost impossible for us to "break" any contract we had made without incurring the severest penalty from the organization. As we signed no contract with Mr. Morrison of Rockaway, we believe that settles the matter as far as we are concerned.

Matthews and Ashley.

Ft. Smith, Ark., Aug. 10.

Editor VARIETY:

While playing in Dallas I had the pleasure of meeting Sam Bullman, of Carl and Bullman, formerly the Carl Brothers. Now, I have been known as "The Ebony Comedian" for the last year, the title having been given me by Harry H. Richard when I was playing the Sullivan-Considine circuit. When I saw Bullman in Dallas I asked him how they were billing themselves. He said as "The Ebony Comedians." I asked him where he got the title. He said that they happened to be looking through a book and they saw my letterhead, which I had given the original Carl Brothers when I was in Denver, and Bullman said that was the way they got it. I then told him who I was, and he wouldn't believe it until I showed him my T. M. A. card. He then blamed it on Carl. I wish that you would please publish this.

Billy Moore.

London, Aug. 3.

Editor VARIETY:

Just a line to let you know all is well and to say, as you have no doubt heard by this time, that I am a pronounced hit. The Palace management wants me to remain an additional month at an advanced salary. I have decided to postpone my American opening from Sept. 2 to 16. I find the Palace audience one of the highest class I have ever played before, and the management and staff are most genial and obliging.

I must also express my appreciation for the many courtesies extended by English artists, namely, Little Tich, the McNaughtons, Burt Sheppard, Gene Stratton, Harry Fragson, Willie Benn, Jane O'Toole and many others.

Despite my success and the uniform courtesy of Londoners I have a longing in my heart for Old Broadway, and the weekly arrival of VARIETY seems like a letter from home.

Hope to see you all about the middle of September.

Walter C. Kelly.

New York, Aug. 12.

Editor VARIETY:

I have been informed by several artists that there is a team known as Parker Brothers doing my act. Not only parts of it, but have stolen an act I originated and have played in all the principal cities in America. I am known all over Europe and America as the originator of balancing and juggling all articles of bedroom furniture.

If the Parker Brothers have the ability to do an act of this kind, why don't they put their thinking caps on and originate something of their own? It is easy enough to take some one else's ideas and work them out, but it is hard to be original.

I don't wish to cause the Parker Brothers any trouble, but I surely will if they don't stop doing my act, as I have it fully protected by the law.

W. S. Harvey & Co.

New York, Aug. 10.

Editor VARIETY:

I wish to deny the statement that Geo. M. Cohan won the cup to be presented to the winning nine of the Actors' Baseball League by defeating the Comedy Club nine. The White Rats nine was in the lead when the league was disbanded some two weeks ago. The league originally was to be strictly amateur. Cohan's nine paid their players openly. Dave Fultz, the ex-Yankee player, was on their list as a paid man. The Cohan's nine also forfeited their claim to the cup when they used Finlyson, the White Rat pitcher, against the Comedy Club nine, thereby leaving the White Rat team with but eight men on the diamond. The cup is still in the window of the Casino jewelry shop and will remain there. Still, I hope Geo. M. will pay over to his players that thousand dollars promised should they win. Geo. M. contends they won. Now, boys, get your money.

The correct standing of the different clubs up to July 23 should read:

	W.	L.
White Rats	7	4
Comedy Club	6	5
Yankee Doodle (Cohan)	5	6
Red Mill	4	3

George Felix,
Manager White Rats Nine.

JULIE RING CHANGES SKETCH.

When Julie Ring opens her season on the United's circuits the actress will have an entirely new piece to appear in, having discarded "2 A. M.," written for her by Ned Nye and Bob Blye, which was produced for a New York showing at the Fifty-eighth Street Theatre in June.

Following that presentation and a review of the sketch which appeared in VARIETY, Marie Yuill and Robt. Boyd, from their home at La Grange, Ill., wrote VARIETY that they considered the piece an infringement upon their own act called "A Little Co-Ed," written by Hamilton Coleman, of Chicago, and played previous to the first showing of "2 A. M."

Messrs. Nye and Blye denied through VARIETY any plagiarism, but Albert Sutherland, Miss Ring's husband, concluded he did not wish his wife to appear in any sketch which had been the subject of controversy, and upon Mr. Sutherland explaining his views to Mr. Nye the latter accepted the return of "2 A. M.," refunding the payment made for it. Mr. Nye said that, while the charge that he had plagiarized was groundless, neither he nor Mr. Blye wished Miss Ring to play in a piece written by them upon which any suspicion had been cast.

BEDINI LOST 25 K. & E. WEEKS.

Bedini and Arthur are rehearsing with the "Colonial Belles," a Western Burlesque Wheel show, although William Morris holds their contract to play 25 weeks over the Klaw & Erlanger circuit this season.

In May last Jos. Shea, the agent, secured the K. & E. bookings for a trip over the circuit. When the contract was submitted to Bedini, Jean Bedini signed it, adding at the bottom, "Unless confirmed by May 31 this contract null and void."

Confirmation meant the signature of K. & E. to the piece of paper. It was not returned as stipulated, and after waiting some time Mr. Bedini engaged with the burlesque show.

While playing the Grand Opera House at Pittsburg last week the act received notice from the Morris office that if the United's time were further played the contract with Klaw & Erlanger would be cancelled. Mr. Bedini replied that he knew of no contract and informed Morris of the appended note to the agreement he had made. The Morris office replied it had no knowledge of that matter and demanded the commission due on the entire time.

Upon returning to town and investigating Bedini says he discovered that his written notation had been scissored off the contract. As Mr. Shea also expects commission for procuring the contract, Mr. Bedini is at a loss to understand his exact position as to liability.

THURSTON SUCEEDS KELLER.

It is reported on information said to be authentic that next season will be the last on the stage for Keller, the magician. It is also said that he has made all arrangements with Howard Thurston to succeed him.

George Thatcher and Banks Winter will appear for the first time as an act in vaudeville at the 125th Street house on Aug. 26.

LONDON NOTES

London, Aug. 3.

Fine warm weather seems imminent for August Bank Holiday (Aug. 5), when the pulse of theatricals quickens and folks endure jammed trains and all sorts of crowded discomfort for the sake of hustling to some resort where they have to skirmish to find accommodations by paying double prices. Those who are in town and want to get out are balanced by those who are out and want to get in.

August Bank is the great opening week for all new vaudeville ventures. Macnaghten opens in Cardiff, where his new Palace and Hippodrome will give Mr. Stoll opposition. Frank is developing wonderful talent lately for becoming friendly with religious and society people, but then he is of titled descent, the rampant lion balancing a star on its paw which decorates all his bills being an heraldic family device.

At Leeds Fred Wood of the City Varieties takes on a larger venture, the Holbeck Palace given up by DeFrece. He will call it the Queen's Theatre and Palace of Varieties, though it may take on melodrama after the holidays. The old Hoxton varieties, formerly on the Harry Day circuit of bookings, will be opened Sept. 7 by Leonard Mortimer with melodrama and called Mortimer's Theatre. Rochdale is down for a new stone and brick music hall in place of the old circus, with William Jackson proprietor. Bostock of Glasgow is building a Hippodrome at Hamilton, Scotland, modelled on the one at Paisley. He has also contracted to put in a circus at the Islington World's Fair Christmas.

Frank Gerald, late Secretary of the V. A. F., has decided to leave vaudeville for the legitimate, with which he had former experience in Australia and elsewhere. He will probably be heard of soon in some managerial position.—Harry Mountford has won a suit against the Manchester Palace (DeFrece) which barred and cancelled him for playing the Tivoli. Judgment was suspended to see if DeFrece would square the matter by playing him Aug. 12, in which event he will only be responsible for costs.—The Actors' Church Union is now tackling the vaude-"villains."—Mrs. George Adney Payne is advertising in a trade paper that she is at liberty to engage in either tragic or comic lines, and there is some mystery as to just how she came out in the Payne bequests.—Next week the handsome new Alhambra gallery reverts to the old charge of sixpence and should be hugely crowded at that trifling fee.—Vanola, the American foot juggler, is here, and also Rosina Caselli's dogs, a fine show under his management.—At the Hippodrome Wizard Stone's "Globe of Life" is suspended over the arena instead of on the stage as usual, making the work much more difficult.—Salerno opens here Monday and is billed as "the greatest juggler ever presented to a London audience."

John Fuller, Jr., of New Zealand, left for New York with his wife on the "Adriatic." He controls a variety tour in Auckland, Wellington, Christchurch and Dunedin, and after a globe circling trip will be home Christmas.

The big circuits are paying for matinees all right, but here and there smaller halls spring old contract forms. V. A. E.s are instructed to endorse these words on the margin: "As per the arbitrator's award," reporting to headquarters any failure to confirm said contracts, with the name of the agent.

All the music halls have been having their annual outings, which are big and enjoyable affairs here. Sunday is the chosen day and the run is nearly always to some seaside resort, with occasional variations to rustic places. The big halls sometimes have as many as 200 celebrators.

The latest reconstruction scheme for the Coliseum calls for a sale of all the assets of the company to a syndicate for $966,170, or, say, in round numbers a million, the first payment to be $156,000 and the balance in allotments later, the first cash to be used in settling for sums borrowed by the receiver. The Shareholders' Investigating Committee met at Cardiff and considered the matter for over an hour and their recommendation, which is thought to be favorable, will be submitted to the First Debenture holders Aug. 7 at the Coliseum.

The living statuary cranks got after the Seldoms at the Newcastle Pavilion, but the local watch committee decided to take no action.—The annual June music hall dividends are good almost without exception. Even strike losses have been to a great extent made up by the phenomenally cool weather, which packed the halls at a time when they commonly do slack business.

Yes, America is a great country, and talking about its twin continents the land of the condor in one way beats out the land of the eagle, for I noticed when down in Brazil that they shut shops and make a tremendous uproar on that happy day in October when "Christofo Colombo" turned his trick. And America is rich; the last figures say more rich than both France and England, with their *entente cordiale* thrown in. It is also a land of big things, but none much bigger than that Klaw & Erlanger hundred million story.

The cold facts seem, so far as ascertained, that about thirty-two directors, scattered from St. Petersburg to Paris, have agreed on a booking combine which is heralded as a "trust" to all the gilly reporters. The word sounds good, as one Rockefeller gave it some reputation.

They are talking rather windy over in Paris, too, where a well-known Franco-German clique, full of cordials from the cafes, cables London that it "intends obtaining control of the principal music halls in America!" Hear that, Joplin and Paducah and Kalamazoo and Kalamazac and Wayback! We are told Percy Williams is mixed in the new combination, and if Percy will take a wise tip from humble sources he will keep on those benevolent eyeglasses and look out very sharp while dealing with those bowing, smiling and charming directors of the "Continong." Some of us know all about them, and their tricks would fill a larger book than Webster's Unabridged.

The object is as transparent as glass in the window and is merely to cut down salaries and reduce time. The former Continental way was to engage artists for big salaries on open contracts and cut down the salaries afterward; sometimes as much as $500 monthly would fall from a lofty salary at a single swing of the axe. When the I. A. L. and V. A. F. grew strong this scheme wouldn't work so well, and it is now thought best to cut down the artist's salary before engaging instead of after. Moreover, artists once got a month in all houses. In many places this is now cut to a fortnight, and you may yet see it cut to a week. Of course, more artists would be used if their time were cut to week stands, but that caper would not be to their advantage.

H. B. Marinelli claims to be sponsor of the new arrangement and tells the wide wide world that "music hall artists have been paid far too much lately." When this great king of ten per cent came to New York years ago he told one Richard Fitzgerald, erst of England, that his weekly wage would be three hundred plunkers. In those days that was big money for a bender, but Dick sent him over to Gilmore at Philadelphia, and Marinelli, always a shrewd business man, is said to have worked the knights of the press all right and was duly described as the zenith of creation in his line. He got that wage all over the country thereafter, even out at John Cort's shop amid the hills of Seattle.

A letter just received from H. B. Marinelli denies any such remarks as those attributed to him by the Paris correspondent of the "Daily Express." He says salaries are determined by the law of supply and demand; and as the supply of attractions is always short of the demand, salaries must be high for the people who can "draw." And managers are not only willing to pay high salaries to real attractions, but ready to boom them in order to increase their drawing power, knowing at the time that such booming will make the manager himself pay more next time. He then gives the old circuit arguments for a long tour (five years) and says the salary question will not be touched by the new "combine."

Now if Keith and Proctor, through Williams, are going to take on these Continental twisters, for whom they have "the greatest respect," according to a late pronunciamento, do they mean to use any surgery on the contracts? How about the three-day, eleven-day and fifteen-day closure clauses, and the twenty-four hours notice that can shut off your wind before you get into the town? How about the absurd discretionary clause that can close you out after crossing the ocean without a single show and compel you to refund your fare in addition? How about the innocent obligation to obey the house rules which you find on inspection are full of closure clauses? How about 500 other "crooked" things well known to the boys who have been through the European mill, but concerning which some of America's wisest managers seem to be in utter ignorance? What is the good of white record American managers getting too thick with these Polish and Austrian schemers, unless, of course, they are going to reform them, like the good parrot put in the cage to stop the bad one from swearing?

One reason the famous Berlin clique is jollying Percy Williams over the clinking glasses is because many first-class American artists will positively do no business with it. There is a true saying that "too much cunning undoes one," and Americans seeking fair play in the land of cheese and sausage have found it not. Quite a few of them have gone through the "crushing machinery" and now they hate that foreign clique as the devil hates holy water and have set up danger signals warning people from the country of the Rhine. So the Fatherland folk have been caught in their own traps and now seek affiliation with men an eagle's flight above them, giving them rosy-posy talk and smiling like London barmaids in search of a scheme to get fresh victims shipped from America.

The new booking octopus has its claws, tentacles, and winding and crushing folds on München, Dresden, Budapest, Berlin, Elberfeld, Köln, Düsseldorf, Vienna, Prag, Gratz, Copenhagen. Magdeburg, Hanover, Leipzig, Frankfort, Strassburg, Mannheim, Chemnitz, Aachen, Dortmund, Stettin, Breslau, Amsterdam, Brussels, Paris, Lyons, Marseilles, Rome, Naples, St. Petersburg and one or two way stations. Looks tempting, but the Continent is where your excess luggage costs more than your own fares, and where more snares than the Evil One possesses are laid for all your money. We are told in the papers how all this great combine will meet at the August opening of the Wintergarten, but that is where the same gang goes every year and you see them walking the promenades with their arms around each other, lovingly comparing their little schemes. They look like nice fellows, but it's best to be rough in handling them; if you make yourself honey these flies will eat you.

It is plain as print that this new combine embraces but one clique of establishments and there will be plenty of opposition. Barrasford is keeping out and is adding Brussels to Paris after all, while it's said he has deeper plans for the heart of the Continent. He is a man of absolute integrity, like the late Mr. Waldmann, of Vienna, and there is room for such people on the Continent. There is a big opening for the right sort of man in Berlin, but first of all he must be that "honest man."

Lew Simmons, formerly of White and Simmons, and Lew Pistel have formed a partnership to play vaudeville dates. White and Simmons were partners for many years, playing in blackface with a piece called "Get in De Band Wagon."

CHICAGO NEWS

By FRANK WIESBERG.

VARIETY'S Chicago Office,
Opera House Block,
Chicago, Aug. 17.

The Musical Coles are with Emerson's Floating Palace.

The Empire Theatre, Watertown, Wis., opened last week.

Dunbar's Educated Goats will remain in the West next season.

Hagan and Westcott are booked in the middle West until fall.

Harris, West and Harris are arranging to play here this year.

Wormser Tots, juvenile act, will be seen in the West shortly.

The Tognarelly Musical Trio are looking for time in the West.

LeRoy and La Vanion, new in this territory, are looking for Western time.

Dahlman's "Cowboy Quartet" open on the circuits in this territory soon.

De Mora and Gracita are in the city arranging time for the coming season.

Chas. B. Ward has a new sketch by Searl Allen, entitled "The Twin Flat."

Charles and Marguerite Richardson expect to invade the West the coming season.

The Ward Trio will go in vaudeville at the conclusion of their fair engagements.

Hastings and Wilson are in the Middle States. They have considerable time booked.

Fred Truesdell will play Joe Howard's former part in "The District Leader" this season.

Charles and Marie Heclow are on the Keith circuit and have time booked until spring.

Musical Irving has written the agents here from Newark, N. J., for time. He is new here.

Billy Moore is playing dates in the Indian Territory and arranging time for the season.

The Talbots will play the Western Vaudeville Association time the coming season.

J. W. Sherry is in Michigan, having been booked there by the Western Vaudeville Association.

Brooks and Kingman are playing parks this summer for the Western Vaudeville Association.

The DeMuths are arranging for next season through the Western Vaudeville Association.

Spaulding and Dupue are headed westward. They open on one of the circuits in September.

Holland and Vernon are travelling in Indiana and have considerable time booked around there.

Florence Arnold is in the city, having concluded her engagements on the Jones-O'Brien circuit.

Casad and DeVerne open their season early next month for the Western Vaudeville Association.

Keegan and Mack, an Eastern act, will accept engagements in the middle West the coming season.

The Nelsons will close with the Wixon Brothers' Carnival Company Oct. 15 and return to vaudeville.

The Weber Family are arranging time for next season through the Western Vaudeville Association.

The Geromes, at present with Barnum & Bailey, will go in vaudeville at the end of the circus season.

The Bebout Duo opens in the middle West in September. They are at present in Atlantic City.

G. W. Lipe will probably build a vaudeville house at Elkhart, Ind. He owns a theatre in Kokomo.

Demonio and Belle are resting at Manhattan Heights, Englewood, N. J., and open in the West shortly.

The Mimic Four are spending their vacation at Weirs, N. H. They open on the Kohl & Castle circuit shortly.

Brooks and Clark want a Chicago opening for their new act. They are in the Northwest for the summer.

Barley and Taylor will play the circuits in the Western Vaudeville Association for the first time next month.

D. L. Ryder, owner of the Lyric, a moving picture theatre at Beatrice, Neb., has opened another in South Omaha.

Helen Harper, soprano, is playing a circuit of parks in Ohio, opening her vaudeville engagements early next month.

Allaire and Lind, jugglers, are booked for the summer and intend to continue in this vicinity until the season opens.

The Bounding Pattersons, a foreign act, are arranging time for next season with the Western Vaudeville Association.

Daly and O'Brien open at Jamestown, N. Y., in September. They are now playing dates through Ohio and Pennsylvania.

Herbert B. Chesley and company are in Kansas with their sketch and expect to stay in their Western domain for some time.

Mr. and Mrs. Ben S. Mears are playing a circuit of parks in the South and will open the regular season in the middle West.

Lawrence and Sheriden, having completed their engagements on the Sullivan-Considine circuit, are playing dates in the South.

The Marvellous Malcolms are in the Northwest and have Indiana time to follow, through Henderson's Theatrical Exchange.

Leo Kendall will not go with an Eastern Wheel Burlesque show the coming season. He has signed with "The Burgomaster."

John and Mabel Moore, having finished their engagements at Tulsa, I. T., and other points in the Southwest, will shortly appear around here.

The Iola Theatre in Milwaukee opens on Aug. 31, under the management of Powell & Roth. The house has been remodelled and enlarged.

Elfie Fay will continue in vaudeville, following her marriage next season. Her part in "Coming Through the Rye" will be taken by Ida Emerson.

Leona Mendal, last season with the "Fay Foster" company, is resting at Mineral Wells, Tex. She is the guest of Mrs. DuBeque, of Fort Worth.

Anna Bailey, professionally known as Minnie Lee, mother of Mrs. F. M. Barnes, died at the summer residence at South Haven, Mich., Saturday last.

A brother of Belle Belmont (Mrs. John Mack) died in St. Louis two weeks ago. Miss Belmont is playing dates in the Upper Peninsula (Michigan).

Chalk Saunders, the cartoonist, will play the time of the Western Vaudeville Association at the completion of his engagements in Pennsylvania.

Jake Rosenthal's vaudeville company opens for the season on September 5. The principal towns in Iowa will be covered. Barney Rosenthal is the manager.

Emanuel Greenburg, until this week associated in the booking of parks and fairs with Barnes Theatrical Exchange, has left for New York to become road manager of a dramatic company.

The bill at the Little Princess Theatre, Ensley, Ala., last week was composed of Baby Lascale, Gladys Forrest, Juanita Davis, Kid Lindsey and Violet Earle. Miss Earle is business manager of the place.

Julia Hunter, of the "Champagne Girls" company, fell on the stage during a performance in Milwaukee last week and was compelled to retire temporarily as a result of the injuries she sustained.

William Jerome is associated with William Potter (Potter and Hartwell) in the act, owing to the illness of Miss Hartwell, who, it is expected, will not be able to join her partner until November. They are touring with the "Champagne Girls."

M. J. Karger, proprietor and manager of the Empire Theatre, Des Moines, Ia., is one of the principal stockholders in the new Columbia Amusement Company's (Eastern Burlesque Wheel) theatre at Milwaukee. The theatre will be known as the "Gayety."

Vaudeville performances are given in a hall at 22d and Troy streets by an organization known as the "Actors' Union," of which S. D. Ricardo is secretary. It is the intention of the officers to establish a circuit of co-operative theatres in the city and only members of the union will be employed.

Frank V. Bruner, formerly with dramatic journals and for the last few months press representative for the National Pure Beverage Exposition at the Coliseum, Chicago, Dec. 10-21, left Aug. 17 for New York to become advance representative for the No. 1 "Lion and Mouse" company.

The Chicago Electrical Theatre Company has incorporated with a capital stock of $30,000. It will build, promote and operate five-cent theatres throughout the United States. Incorporators: Aaron Gollas, president and general manager; A. Gollas, vice-president.

Lee White, of Perry and White, the latter prima donna with "Miss New York, Jr.," has purchased four new gowns of most exquisite design which she will wear in the show. Mr. Herk says his show this year will be nothing short of a production in costumes, scenery and equipment. A new two-act musical comedy, calling for nine scenes and fourteen musical numbers, will be used.

According to latest advices plans are being formulated by Kohl & Castle to erect a new vaudeville theatre at Hammond, Ind., to be added to the circuit of houses controlled by the Chicago managers. It will have a seating capacity of 1,300 and cost $50,000. The new house will operate in connection with the Lyceum, now under construction in South Chicago, and bills will be exchanged at the two twice a week during the early part of the season.

There is unusual activity in the booking department of the Western Vaudeville Association. Walter F. Keefe, Ed C. Hayman, J. A. Sternad, Frank H. Buck, Kerry Meagher and the other booking managers are diligently absorbed behind barricaded doors in the routing of hundreds of acts for the season which opens in the middle West the first week in September. From 250 to 300 acts are being booked and routed daily.

NEW ACTS OF THE WEEK

Initial Presentation or First Appearance in New York City.

"A Night in a Rathskeller," Hammerstein's.

The Great Westin, Union Square.

Anna Doherty, Union Square.

E. Theodore Martin, 125th Street.

Edward Davis and Company (New Act), Twenty-third Street.

Curtis, Palmer and Company, Twenty-third Street.

Josie Sadler and Company, Pastor's.

NEW ACTS OF THE WEEK

Herbert Lloyd and Company (3).
Comedy Juggler.
13 Mins.; Full Stage.
Pastor's.

Herbert Lloyd now bills himself as "Jack of All Trades; Master of None." Technically he is a comedy juggler, because he juggles during his comedy act. Since leaving for Europe Mr. Lloyd has developed wonderfully as a comedian of the eccentric order. The little juggling done is immaterial, although one bit with a waste basket is new, and "newness," strange as it may seem, is the keynote of Lloyd's comedy. Entering in an oddly made automobile, preceded by Lillian Lilyan in a smaller machine, there is comedy, satire, burlesque or travesty in everything which follows, from his rhinestone coat, which fades the recollection of Florence Bindley's dress, to the lightning change at the finale. Lloyd is closing the show at Pastor's with a solid hit to his credit, even with an audience failing to grasp many points. As a "comedy juggler" Lloyd outclasses through the nature, multiplicity and speed of his offering. As a comedy act of large value he will be a most desirable number on any bill. There is rough and genuine humor in his work. *Sime.*

Metzetti Troupe (10).
Acrobats.
Full Stage.
Union Square.

Since the Metzetti Troupe, a foreign acrobatic act, opened its American tour at Proctor's, Newark, there has been talk of the triple somersault accomplished by it. Appearing for the first time in New York at the Union Square this week, the member who does the triple is the youngest one of the troupe, a girl named Florence, appearing to be just over the Gerry Society age limit and weighing about eighty pounds. From an elevated platform, seven feet high, standing on a hand rest by two of the men who throw her, the girl makes three complete somersaults, landing on the shoulders of the understander on the stage about eight feet away. It is the finish of the act, and a sensational one, the audience insisting upon several curtain calls. Florence, who is a pretty girl, resembling in looks somewhat Little Gary Owen, is really the whole act. Of the ten people about six are superfluous excepting for their safeguarding services when the girl is making doubles. She does no singles. A pretty trick is her double from a three-high to the understander on the stage. There is a boy who turns good twisters and the understander has a thorough knowledge of his duties, but Florence, her doubles and the triple, are the sole composition of the success which the Metzetti Troupe easily meet with. For a German acrobatic act none better has appeared in the point of good looks and dressing, both the men and women appearing in flannel tennis suits. *Sime.*

Juno Salmo.
Contortionist.
Full Stage (Special Setting).
Union Square.

Juno Salmo has arranged a spectacular act for a contortionist, and those who like to watch difficult contortions of the body will have plenty to wonder at in his work, while admiring the opening scenic effect. This impression could be maintained if Salmo would keep the stage under a colored light throughout. Calling himself "The Devil Dandy," Mr. Salmo, who is making a reappearance here this week, carries out the character of the Evil One in evening dress, a departure from the accepted version of the devil's appearance in society. The audience at the Union Square greatly admired Salmo's labors. As a twister he has few if any equals.

Ned Nye, Assisted by the Cardownie Sisters.
Songs and Dances.
Full Stage; Close in One.
Union Square.

Ned Nye has gone back to his first vaudeville act, having the Cardownie Sisters for support and without other girls or the swings. The sisters are working nicely with Nye. They are good-looking girls, even though one has a superabundance of curls, and they dance well. The younger sister wins over the audience by becoming the "feeder" for the elongated dancer, who has added some of his monologue and a new song or two to the original. This made the act run too long on Monday evening, but Nye was probably "trying it out" in its entirety, waiting for Tuesday to "cut." In the cutting he should not miss the advertising wine selection. The reception was cordial, and Nye, with the Cardownie Sisters, ought to be continually busy. The "berth" story, which includes the "perfect right," should not be told in all houses. *Sime.*

Sears.
Illusionist.
Full Stage (Special Setting).
Union Square.

Sears is not "new." He has been attempting illusions for some time. About six months ago he worked for New York managers, when he secured two weeks, not consecutive, around here. His act at that time was not up to the mark of his present one, which will create no sensation. The improvement has come with a trip in the West, and this may be called Sears' first showing in the metropolis. The greater part of what he is doing consists in tearing around the stage lest his tricks drag, and spending a great deal of time on Ten Ichi's "thumb" trick. Sears works this poorly, although from the rear of the house the effect is probably better than at close range. A number of illusions have been made into a continuous combination effect for the finale, with a couple of glaring openings through which the substitutions expose themselves. Four or five assistants are in the act, and Sears has a presentable appearance, but he must perforce lay out an act that is more catchy. Now he is attempting to follow Horace Goldin without that artist's style or golden silence, and is too much dependent upon Ten Ichi's second feature. The opening illusion, seemingly Sears' own, is his best, but receives little applause. *Sime.*

Jas. Brockman and Company (3).
"Money Won't Make Everybody Happy."
17 Mins.; Full Stage (14); One (3).
One Hundred and Twenty-fifth Street.

The act takes its name from a song written and sung by Mr. Brockman, which contains an amount of the George Cohan variety of philosophy. There is no plot; it has simply been built to give Mr. Brockman opportunity to introduce several good singing numbers. He is assisted by Myrtle Hobart, Mayble La Vere and Tom Yost, a good-looking trio, who sing and dance acceptably. One of the girls should procure a pair of silk hose immediately. The act makes good light entertainment, and pleased the Harlem audience immensely.

Hayes, Winchell and Theresa.
"Toodle's Music Lesson" (Comedy).
19 Mins.; Three (Interior).
Pastor's.

To the former act of Hayes and Winchell has been added Marie Theresa, late of the American Trio. With Miss Theresa's appearance opportunity is given Carrie Winchell for some extremely fine "kid" work, with an exception or two to it. For her size, and Miss Winchell will not object to the mention, there is no woman on the stage who equals her. Alongside Miss Winchell Catherine Hayes (Sabel Johnson and Catherine Hayes) is a novice at playing a child. Ruth Everett attempts a different line. Miss Winchell's "kid" is even superior to that of Gertie Carlisle (Midgely and Carlisle). Mr. Hayes is a pianist of merit and Miss Theresa sings a cople of songs, during which, if your mind is not occupied, can be counted 112 jets and rhinestones on Miss Theresa's waist. Mr. Hayes has the foundation of a first-class vaudeville act, but it must be well thought and laid out. *Sime.*

Agnes Lynn and Company.
Songs.
14 Mins.; One.
Henderson's.

Just why Agnes Lynn carries a company, and just why she has a special drop with holes cut in for the heads of the "company" could not be discovered. One is used for an Indian cigar sign in the first number, and he was about as poor an Indian as the wooden original. He also sang a chorus of the last selection, with his head through a hole in the drop. There were eight or ten other heads protruding, but about all they did were to protrude. The whole affair simply amounts to Miss Lynn doing a single singing turn, and she is not capable of it. The present offering should be shelved. It might be advisable to try a couple of dancing boys.

Gilbert and Katen.
Parodies.
16 Mins.; One.
Metropolis.

Working in good clean Hebrew make-up the pair are singing four or five brand new parodies, the medley number of popular songs being one of the best heard in some time. Katen makes a first-rate comedian, and judging from the little talk now indulged in, it would perhaps be advisable to let him extend himself. His eccentric dance is genuinely funny. If Mr. Gilbert must "plug" his own composition, which is not a good one, and furthermore is similar to a fireman song heard recently, he should remain in the character while doing it. With this final number dropped or replaced the boys will have as good an act as any shown in their line.

Phil Glissando.
Musical.
12 Mins.; Full Stage (Special Set).
Henderson's.

Mr. Glissando has made a bid for something novel in the musical line. A portion of a battleship is shown, the various parts of which are musical instruments. In sailor regalia, he plays the instruments and injects some little comedy. It may be that the effects were not working right early in the week, but it will require many alterations to make the act a go.

Sperry and Ray.
"The Trials of Billy Butts" (Comedy).
19 Mins.; Four (Interior).
Pastor's.

Harry L. Sperry and Elizabeth Ray are playing in the "three-a-day" division at Pastor's this week. They deserved an advancement after the first show by reason of the quality of their work and the warmth of their reception. Miss Ray has an extremely nice stage presence, with a pleasant light high soprano voice. She grows on one during the sketch until at the close the girl is a prime favorite with the whole house. Miss Ray sings "The Last Rose of Summer." "If I Should Fall in Love With You" is another number made the basis of a rather neat finale. Too much "pathos" is sandwiched in the piece. Pathos is becoming a bugbear to many an audience and a nightmare to many an artist, who believes the "handling" of it to the lukewarm approval of an average audience denotes undeveloped or undiscovered dramatic ability. Billy Butts (Mr. Sperry) is a "Bowery boy." He meets Lizzie Jenkins (Miss Ray). In the course of say three minutes they become engaged. Billy is a tough kid in language, but Liz doesn't mind it, for she loves her Billy and proves it when a letter arrives saying she has been bequeathed $75,000 provided she marries a man named in the will, by tearing up the messenger of wealth, all for Billy; all in the sketch. The idea is here; of course, whoever wrote the piece wrote this rot in it, but what is the use of "piking"? If Liz is to turn down money for Billy's love, make it "big money"; what's $75,000—on the stage? If we must have "pathos," give good cause. If Lizzie refuses a bequest of $500,000, even on the stage, that's something to regret, and $1,000,000 would still be better—for pathos. Keep as much pathos as possible out of vaudeville and burlesque;

when you can deliver pathos you won't be in either. Before separating from the subject it is here made a matter of record that standing dejectedly, gazing at the floor with a pained expression, is NOT pathos. When the sadness of "The Trials of Billy Butts" has about passed away, Mr. Sperry surprises everyone with his round full voice. He could sing more and talk less with beneficial results. The sketch will be liked, however, while Miss Ray is in it. *Sime.*

The Thompson Sisters.
Songs and Dances.
9 Mins.; One.
Pastor's.

The most noticeable thing about the Thompson Sisters is that they are better looking on the stage than their photographs would lead one to believe. If the girls had the pictures of themselves which are in the lobby of Pastor's taken in California, where they are supposed to hail from, a New York photographer should be patronized at once. Three changes are made, with singing and dancing. It is a "sister" act the burlesque managers could look over with possible profit. The smaller girl is the more lively, her "sister" not having an easy stage bearing. She carries this strained manner into the dancing, which affects it considerably. Both girls have an abundance of hair, which is featured, and might look better unloosened. *Sime.*

Russell and Davis.
"The Substitute" (Comedy).
18 Mins.; Three (Interior).
Pastor's.

There is a plot to "The Substitute" which is played by Lawrence Russell and Emma Davis. The story is not deep nor intricate, but is sufficient for Mr. Russell to make considerable fun in the character of an overgrown country bumpkin for which he might makeup more youthful. A better finish should also be devised. Up to the time of the "drunk" two or three minutes might be cut, to be added after, without shortening the playing time. Mr. Russell becomes intoxicated and reaches sobriety very quickly, the latter especially so. It is the fault of the cigar smoking, an old device, too old, in fact, to find a place in the sketch, which would fit in nicely during a burlesque olio wishing clean comedy, with the players available for the pieces. Miss Davis looked well, besides handling her part in a capable manner. *Sime.*

Great Scott.
14 Mins.; Three.
One Hundred and Twenty-fifth Street.

The man works on an unsupported balancing ladder entirely. It is placed on a platform about five feet square and a foot high. Scott plays the mandolin and does some fair juggling while perched, balancing meanwhile. The work is done with an ease and grace most pleasing, and no unnecessary time wasted. It makes a good opening number.

The Moores (2).
"The Singing Bell Boy and the Acrobatic Maid."
19 Mins.; Open in Three; Close in One.
Pastor's.

The Moores are a duo remaining from The Three Moores, Florence having joined another act. The act is probably new, judging from the bellboy uniform worn by the man. Singing, dancing and contortions are the component parts, the girl being the contortionist. Placed about midway on the program the act was well received. *Sime.*

Thos. F. Donnelly and Zelda Rotali.
Character Songs and Changes.
15 Mins.; Open in Two; Close in One.
Pastor's.

Opening with an Indian song in costume Mr. Donnelly and Miss Rotali go through three or four character numbers, including a "Boogieman" song written in 1901, having a resemblance in melody and lyric to the "Jack o' Lantern" number in "Polly Pickles' Pets," which was composed some years later. Jack o' Lanterns are used in "Boogieman" also. For the finale a medley of operatic airs are well sung in "one." The act pleases mildly throughout. Both participants are earnest workers, and should visit more publishing firms than their present music indicates has been done so far. *Sime.*

Viola and Engle.
Comedy Acrobats.
Full Stage.
Union Square.

Viola and Engle have claim to two classifications—acrobats and barrel jumpers. Opening the show at the Union Square they had the hardship of that position, which is a hardship indeed for the night show. One plays "straight" and the other is a comedian who does the pantomimic clown business. His dressing is not in accordance with Eastern ideas of humor. The barrel jumping is of the usual variety, but the act will pass on the smaller circuits and is a good comedy number for those houses, if properly placed. *Sime.*

Three Sisters Lee.
Acrobatics.
13 Mins.; Three.
Henderson's.

The girls are clever tumblers and one is an exceptional contortionist. While one can hardly judge any singing at Henderson's, it is almost safe to say that it would be just as well to drop the opening song. The sisters show sufficient expertness in dancing to give a better effort than is now shown. Poor hairdressing is harming the appearance of all three and the costumes should be replaced as soon as possible. One change of dress at least could be worked in with advantage.

Lawrence and Harvey.
"His Father's Son."
Two (Special Drop).
Union Square.

The program proclaims that Aaron Hoffman wrote "His Father's Son." Mr. Hoffman should either rewrite it, refund the money or have his name taken off the program. There is an idea, which was placed to allow Jack Lawrence and Maude Harvey to appear in "two." The interior setting represents the bare stage of the Gaiety Theatre. There is no bright dialogue, nothing but one good song by Mr. Lawrence, during which he impersonates Johnny Ray, Junie McCree and the late Dan Daly. The first two are fairly well done, but the last is out of the question for Lawrence to attempt. All the indications were that he would imitate Geo. M. Cohan, and Lawrence selected a part of the performance for that alone, singing a medley of the Cohan airs. When attempting the impersonation he did not resemble Cohan nearly so perfectly as when he unconsciously imitated the Yankee Doodle boy in repose. Miss Harvey is Mlle. Finette, "an actress," and Miss Harvey has red hair, a fact which causes regret to record that she has not much else besides comeliness, a small voice coming out only in evidence. Whoever painted the poster of Mlle. Finette on the back drop is in the same class with Hoffman. Mr. Lawrence by his own efforts, aided by Miss Harvey's good looks, may make something of the act. It needs considerable at present, but whatever happens he surely need extend no thanks to Mr. Hoffman, who "authored" a very poorly written piece. *Sime.*

The Seven Whirlwinds.
Acrobatics.
10 Mins.; Full Stage.
Henderson's.

The act is composed of young boys, one or two very much so. The time is about evenly divided between pyramid work and ground tumbling. In both the boys try to follow the Arab style and succeed to a degree. They are not quite up to the standard yet, but if they cling together will develop into a first-rate act of its kind.

The Markenos (2).
Songs.
12 Mins.; Full Stage.
Henderson's.

All the numbers were rendered in a foreign tongue with the exception of one by the male member of the duo, and that might as well been for what could be understood. Both singers possess voices of good quality, which show training. The woman is sprightly and employs her eyes when singing in a manner to make Fougere envious.

The Scala Quartet.
Songs.
14 Mins.; One.
Henderson's.

The four are handicapped at the start by their stage presence. After they get down to the real singing, the audience did not seem to mind, and placed the stamp of approval on the offering. Grand opera selections only are given, and these will gain a certain amount of applause in almost any house. The voices of both the men and the women will stand the test, however. If the four are to remain in vaudeville new dressing should be secured for all at once.

Bertine Robinson and Gilbert Marcotte.
"The Jones' Tin Wedding" (Comedy).
18 Mins.; Full Stage (Interior).
Fifth Avenue (Aug. 12).

"The Jones' Tin Wedding" may be a new sketch for Bertine Robinson and Gilbert Marcotte, but it is not new to vaudeville. The same idea has been handled in a hundred different ways before, and not a few times in exactly the same manner. Miss Robinson is the wife who believes her husband to be in love with another woman and does about as well as anyone could do with the part. She is a woman of prepossessing appearance and seems capable of something better. Mr. Marcotte is hopeless.

OUT OF TOWN.

"Mystic."
Transformations.
12 Mins.; One.
Chestnut Street Opera House, Philadelphia.

"Mystic" is giving a similar offering as the present big feature act now being presented in London by "Hymack." The first showing of what is claimed to be a copy in America can hardly be called successful. "Mystic" fell far short of meeting with even fair recognition through poor work. The act is shown in "one." The properties are probably intended for a lamp post and a mail box such as are common in the London streets, although there was no apparent reason for either being on the stage, except that the post was used to cover a high hat. The novelty consists in changing gloves, the hand coverings of various colors being changed by inserting the hands under the tail of a long coat. Boutonnieres, neckties and cuffs are also changed; but this is not new. During these changes "Mystic" keeps up a continuous strain of silly mumbling, with what is believed to be an intent to have the audience think he has been mesmerized, but it necessitated more than ordinary intellect to understand anything at all. As a matter of fact, the audience appeared to be waiting for "Mystic" to get down to work. There was genuine surprise when he sang a verse of a song and bowed off after finishing with what must have been meant for a lightning change, the shedding of a coat and donning a high hat grabbed from behind the lamp post being the trick. The possibilities of the act seem to be great, but the present operator is probably a poor copy of the original, without personality or cleverness to achieve results. The act requires a deal of dressing up to reach success on this side. *George M. Young.*

Healey and Vance.
Comedy Singing and Dancing.
15 Mins.; Full Stage.
Chestnut Street Opera House, Philadelphia.

This act is making its first appearance in the East, from what can be learned. Healey is a dwarf, and if memory serves has been seen here once or twice before with another partner. There is a good bit of business between the girl and man in the opening portion of the act, the latter impersonating a Chinese idol. This should be worked out more fully, as it suggests several good ideas which would place the act as a real feature. After the idol "comes to life" the remainder of the act includes a little bit of everything in the way of comedy, singing and dancing, all of which classes about fair. Beatrice Vance shows herself to be a very useful person in an act of this kind. Among her contributions is a row of flips, which are skilfully turned, but she announces an imitation of Fritzi Scheff, which is a black mark. The pair won a liberal share of the applause bestowed on the best acts on the bill. *George M. Young.*

CIRCUS NEWS

The circus wiseacres are a good deal puzzled at the actions lately of the Barnum & Bailey people in carrying on a rigorous billing campaign against the smaller shows. The opposition to the Pawnee Bill show is readily to be understood upon the ground of animosity against Eddie Arlington, but why the big show should bill against such concerns as the Van Amberg, John Robinson, etc., is not so easily explained. That it is a manifestation of some deliberate and carefully thought out plan is the conviction of those who are familiar with the character and business methods of "Chilly Billy" Cole, the Barnum & Bailey managing director, but just what he hopes to gain by the policy of hitting every head that shows itself is still a mystery. Can it be with the purpose of forcing an amalgamation of all the American shows? Most of those now on the "outside" of the syndicate, would be glad of an opportunity to join.

Shelbyville, Ind., Aug. 16.

Ed Danshaik, special representative of the John Robinson circus, was married here Aug. 6 to Sarah Hackett, daughter of a New York dentist. Rumor says that she eloped from her home by making a rope of her bed-spring and successfully eluded the police of Chicago, Pittsburg, Philadelphia, Cincinnati, Indianapolis and Shelbyville. After the ceremony the circus people extended honors to the newly wedded couple.

On Sunday, July 28, Joseph Hasselmann, a German groom of Miss Ella, was left in charge of her newly arrived lions at the Palace Theatre, Gloucester, England, and told to see the cages safely housed, but in no way to interfere with the kings of the jungle until she returned from her apartments later. Ordinarily Miss Ella's husband would have taken charge, but he had been badly injured by the fall of a portion of a cage and was lying in the infirmary at the last stand, Redditch. In Miss Ella's absence the groom disregarded instructions and decided to do some cage cleaning and change the lions, shifting a mammoth lioness from its travelling cage to the one used on the stage. His plan was to turn the lion into a dressing room, lock the door till the other cage was in readiness and then bring up the cage and open the door for the lion to duly enter. But the lion was hungry and cross and willful, Sunday being a fast day with lions, as circus performers know. Moreover, a lion, like a large savage dog, rather dislikes new masters, a point leading to tragedy before. When the beast wouldn't enter the cage it was therefore running a great risk to enter the room and use forcing tactics. The groom rashly threw a chair at the lithe monster and she tore it to pieces. A second chair was thrown and the hungry, fretful animal turned upon the groom. All ran in alarm for Miss Ella, and when she arrived upon the scene the lioness was crouched on the mangled man like a cat upon a mouse and could only be driven away and into its cage by the play of a powerful fire hose. The man was just alive. He gave one groan and expired.

While in New Castle, Ind., the show attaches and managers of the Robinson circus learned of the sudden death of Dan Dale, its legal representative, which occurred in Cincinnati Aug. 8. Only the day before the deceased left the show to visit his family. Mr. Dale had been connected with the show for thirty years and was held in high esteem.

Martin Downs, Jr., son of Martin Downs, proprietor of Cole Brothers' show, celebrated his twenty-first birthday at Mt. Clemens Aug. 12 and was promoted to the general management of the show. He is a very capable young man and possessed of sound executive ability. He received many gifts and congratulations. The circus is doing a big business and much praise is given by Mr. Downs, Sr., to the general agent, Ed. C. Knupp, and general press representative, for the able manner in which they are piloting the organization. Mr. Knupp is now in St. Louis looking over the Western territory. The circus closes in December. Next season it is to be enlarged to 60 cars.

Bonnie Butler, formerly of the Butler Sisters, has married Lynne Hazzard and will be known professionally hereafter as Bonnie Hazzard. Mr. and Mrs. Hazzard will play in vaudeville as an act.

Indianapolis, Aug. 16.

The circus situation in Indiana at this time is a serious one, and at least two of the four big shows which are now in its boundaries are sure to lose a lot of money. It seems as if they all want the opposition, considering the size of the towns, two or three are making within a week or so of each other. The Gentry show had the State all to itself since May 15, at which time the Barnum & Bailey shows made several stands, jumping into St Louis. Since then not a big show visited the State when they had a clear field to get all the money. But following the Chicago billing of the Buffalo Bill show, the advance brigade swept down and three other shows did likewise at the same time —the Hagenbeck-Wallace, John Robinson and Forepaugh-Sells. The opposition brigade of the Buffalo Bill show slipped into Indianapolis and opened that town up, billing far in advance of their date, August 26, and about a week later along came J. D. Newman, the traffic manager of the Hagenbeck-Wallace show, and contracted the town for August 5. There was no cause for opposition here, as the natives are show hungry, and both circuses will get the change with the weather in their favor, yet they must prefer the extra expense of billing, which both could avoid. Neither show has used much billboard space, but instead given out an excessive bunch of "paper" for banner and lithograph purposes. The small towns throughout the State are where they will suffer. In Shelbyville, a short distance from Indianapolis, three shows will visit in as many weeks, Robinson, Hagenbeck-Wallace and Forepaugh-Sells, in the order named, when one circus would have done well if they made a dollar in that town. But this is an example and there are a number of places smaller than Shelbyville even that will get from one to three circuses. *Ed E. Daley.*

PARKS AND FAIRS

Groans of anguish are still heard around Broadway by artists who have given their services to "Golden City" at Canarsie without receiving full recompense. An officer of a summer amusement device is said to be one of the backers of the venture, while a prominent official of a large local trust company is reported to have had a big financial interest in the scheme also. Legal steps will be taken to enforce the payment of some of the claims.

A new band of thirty-eight pieces opens at Luna Park, Pittsburg, on Monday. It is Vola's, an Italian conductor, playing for the first time over here. Something new for bands will be tried during the engagement. Four grand opera singers are carried. They will render two solos and two quartet numbers during each concert, the band playing eight programmed selections. For encores a song will be given now and then as a test.

No definite closing dates have been set by Eastern parks. The surface indications are that the larger parks will remain open quite late, most of them to the end of September at least. "White City," Chicago, has apparently decided upon a longer season even. Creatore's Band has been engaged for three weeks to open on Sept. 22, and Riverview Park in the same city has contracted for the Navassars to play a similar length of time, commencing Sept. 8.

A radiantly beautiful spectacle called "The Siege of Badajos" will be produced in most gorgeous style at the Canadian National Exhibition, Toronto, Ont. Several hundred people will take part. Twenty of the finest bands in the country will also appear. Manager J. O. Orr is counting on the total attendance for the two weeks reaching a million. Last season it was 700,000.

There has been quite some talk in Newark among the park managers and owners of extending the regular season several weeks to reimburse them for the losess met with at the beginning of the season, which was attended by so much cool and rainy weather. Some are in favor of keeping open until October or later if the weather is pleasant.

Manager Gill of Luna Park, Schenectady, N. Y., intends adding more land to the same, thereby enabling them to add many more concessions. This is the one thing the park really needs to enhance its attractiveness.

The "Paris in London" scheme has turned up again in England and seems likely to go through, encouraged, no doubt, by the success of Manchester's "White City," "Mammoth Fun City," etc. The London Common Council has accepted M. Gerard's proposition to pay $25,000 within seven days from Aug. 1 to secure the Aldwych site for the time being. Two hundred and fifty thousand dollars must be deposited within six months, but the full ground rent will not be paid for four years, by which time all the buildings must be up if the terms of the contract are adhered to. It is now thought buildings can be run up in half that time. The so-called Island Site made in widening the Strand contains about three acres. The proposed buildings are to cost $2,500,000, and will include a theatre, concert hall, restaurant and many shops and unique little entertainment places of the sensational Parisian order. There will also be a permanent French exhibition, and the place should be quite a headquarters for the large Parisian colony in the English metropolis, as well as for thousands of Londoners seeking light and sparkling entertainment.

The Kittanning Fair, at Kittanning, Pa., will feature outdoor acts this year. Rocerto's band from Pittsburg has been engaged.

The various State and County fairs in the West are supplicating for a 2-cent rate from the railroads. The Interstate Live Stock Fair, and the American Royal Show, of Kansas City, are making an effort to be recognized. If they succeed it is probable that others as far as Dakota will be taken in.

The Clark County Fair, Springfield, O., August 20 to 23, will make a large poultry exhibit. S. Van Bird is the secretary.

Geo. W. Hunt, secretary of the Woodstock (Ill.) Fair, and Mr. Zimpleman, superintendent of concessions, contracted for attractions through Ethel Robinson of the Western Vaudeville Association.

A six-day (four hours every evening) go-as-your-please pedestrian race is scheduled for "Wonderland" Park, Revere Beach, for week Sept. 9. Peter Golden, one of the best known managers in the country for this kind of sport, will have complete charge of the arrangements. Interest is already aroused in Greater Boston.

Oakwood Park, Kalamazoo, Mich., opened August 12. Sam De Vries books the attractions.

Something went wrong with the Eagles' Carnival which was to have been held at Anderson, Ind., last week. The Lodge Committee called the affair off, and it will be held later.

Frank P. Spellman, of Cleveland, declares that he has secured the contract to furnish free attractions for the Tennessee State fair to be held at Nashville. Roy Knabenshue will be one of the features.

The Canadian National Exhibition, Toronto, Ont., has secured several famous paintings by celebrated artists for the fine art gallery, through the enterprise of Manager J. O. Orr. Press Director H. J. P. Good has put out a breezy sheet called "The Canadian National Exhibition Herald," which is well illustrated and gives in detail the numerous big features.

The Mexican Band has been engaged for the Pittsburg exposition in addition to Sousa, Herbert and others.

ONE HUNDRED AND TWENTY-FIFTH STREET.

The London Fire Department is very much in evidence at the uptown house this week with Great Scott, the London Fireman (New Acts), opening and the Ritchie-Hearn company in "The London Fire Brigade" closing. The latter is giving an uproariously funny trasety. The comedy is not overdrawn, and most capably handled. The last of the three scenes produces the most fun. The house was in an uproar the last five minutes. Dick McAllister, as the miniature fireman, works hard and with good results throughout.

Belle Blanche should be given a vote of thanks for mercifully refraining from impersonating George Cohan and Eddie Foy. Miss Blanche has dropped one or two of her former imitations and this also is to be commended, as she left the house hungry for more. During the "Eva Tanguay" bit the audience fairly gave her an ovation. The original could not have been received with more enthusiasm.

"The Operator" is a melodramatic offering which runs about twenty minutes, the first fifteen of which are slow and tiresome. Not until the wife discovers her husband has made a mistake on his time sheet, and is sending two trains to a head-on collision does the action quicken. From then on there is excitement in plenty. The time spent at the beginning talking to the baby might be utilized to better advantage by giving a clearer idea of the circumstances leading up to the opening. Adeline Dunlap as the wife gives a creditable performance. So does Richard Garrick, the husband, although his enunciation at the opening should be more distinct. His voice is hardly audible beyond the first two rows of the orchestra in the early part.

Madge Fox, without her "flip flops," did nicely in an early position. She went best with the "coon" number. Her second, a medley, makes a corking selection, but Miss Fox has not the voice to handle it to advantage. Three quick changes of costume were made, all pretty and becoming.

Swor, of Ford and Swor, is working in tramp makeup once more. It does not help the act. It would probably be just as well for the pair to come on and sing the "Goodbye" song and let the act go at that, for this seems to be the only part which passes. Jas. Brockman and company are under New Acts.

Kingsley and Lewis were not on the program and were put in to fill out the short bill. The act gained a fair portion of laughs, and these through the deathlike appearance of Mr. Kingsley. Miss Lewis plays and looks well and a good skit is the crying need.

ATTEND ORPHEUM'S ORPHEUM.

Chicago, Aug. 16.

Martin Beck, J. J. Murdock and C. E. Bray have returned from New York. Messrs. Beck and Bray go to St. Paul and Minneapolis Saturday to attend the opening of the Orpheum theatres there.

M. R. Sheedy, the Fall River manager, was in the city this week. Mr. Sheedy has come to town but seldom this summer.

HENDERSON'S.

Fourteen numbers, six of which will be found under New Acts, make up a fairly well balanced bill at the Coney Island resort this week. Variety is lacking in a degree. Two novelty musical and two acrobatic acts, almost identical, with two foreign singing offerings, not unlike each other, are on the bill.

Harry Thomson is giving his familiar routine with a few local impersonations of familiar figures found in and about the music hall. The persons depicted were easily distinguished, and Mr. Thomson scored strongly. This is saying much, for Henderson's is not a place a single talking act would usually select.

"In Morocco" was probably meant at one time to be a production, but it falls far short of this and becomes merely an acrobatic act with a Zouave drill mixed in. There are eight men and six girls in the company. The best work is the ground tumbling. The acrobatics are similar to that shown by various Arab troupes. The Zouave drill is not up to the mark made by other troupes in vaudeville, the wall scaling at the finish especially falling short. One of the women takes up three or four minutes with a dance that might well be replaced by tumbling or pyramid building.

The Keeley Brothers do what seems to be about all that can be done with the striking bags. Both the boys are first-class bag punchers, and this portion of the offering is entertaining. The comedy needs brushing up without delay. A little of the business introduced by the comedian is funny, but the talk is not. A burlesque boxing match gives a good closing, but a great deal more could be gotten out of this.

Shorty and Lillian DeWitt have little in their skit that is meritorious. The size of the male member is responsible for some fun and a few laughs. If handled properly this could be made the source of much good comedy instead of the "rough-house" brand now employed. The dancing was liked.

For being ambitious Le Dent has all other jugglers faded. Every time he reappears hereabouts he is trying to juggle a few more objects. Le Dent is now handling nine balls, "handling" rather than juggling, but still that is something, and he really does juggle seven balls, which is two more than ordinarily shown. He also must be commended for the comedy introduced. While it does not play an important part in the act it is away from the usual juggler's bid for laughs.

Hill, Cherry and Hill have two or three new tricks on the single wheel, but aside from this the act is of the ordinary calibre. The comedian in in tramp makeup, and that alone is discouraging, being funny only at times. He would do well to try another character, and place in a whole new store of comedy tricks.

Harry and Anna Ladell show some first-rate hand-to-hand balancing. The young woman is one of the best seen in some time. The dressing is the worst fault. It is not becoming, and untidy, always inexcusable.

The Petching Brothers might better drop the talking, for this week at least, as not one word goes over the footlights. The garden scene is pretty and the music derived therefrom fair. The act pleased.

METROPOLIS.

It is a toss up whether they are giving a vaudeville show or whether the orchestra is giving a concert on the Metropolis roof this week. The musicians play no less than nine overtures, and these with the seven acts run the program out almost to three hours. Even this would not be so dreadful if the orchestra did not only play the overtures badly, but the music for the acts as well.

Nellie Seymour suffered the most in this respect. Miss Seymour is assisted by Nestor, a boy soprano, with a clear high voice which is well handled. The woman was at her best in the Italian number, the boy doing most of the work in the other two. The pair sang "School Days" for the opening, and it gave them a first-rate start. The choir selection should be replaced.

John Rucker, who was seen recently in a big colored production, bids fair to make the best of the single colored acts watch out. He is a real "coon" with an expanse of mouth that is amazing.

Juliet Fields gives imitations. Some one has been "kidding" the young woman. There were about seven impersonations given. Among the worst were Vesta Victoria and Eddie Foy. Of the other five that of Nazimova received the most applause. Miss Fields is a good-looking girl with a nice voice. It seems a pity she selected imitations, for in any other line Miss Fields would stand more chance of success.

The Young American Five are following about the same routine as shown during the season. The comedian is improving and seems to be more at home now. His antics gained some solid laughs. It is a good singing act and the audience heartily approved of it.

Conners and Aldert should lose no time having some one write an act for them. With the proper material the pair would be in demand at any house. The comedian is an acrobatic and eccentric dancer of marked ability. He has an odd way of delivering lines that is funny in itself. The "straight" end is a fair dancer with a good voice and appearance.

Shelly and Graff do an ordinary dancing and singing act. The boys dress well and have a good presence. The singing is on about a par with the fair dancing. The boys would make good assistants for a young woman.

TWO "LEGITS" IN SKETCH.

Negotiations have been going forward to place Edwin Arden and Margaret Fealy in a sketch for the vaudeville circuits. Miss Fealy has been mentioned in connection with two or three vaudeville offerings—to be produced—but the Arden parley is the latest.

Jos. Shea, the agent, is at Mt. Clemens for his health.

Loie Fuller, the fire dancer, arrived last Tuesday and opens on Monday at the Chestnut Street Opera House, Philadelphia.

Harry Pollock, manager of the Casino Theatre, Goldfield, Nev., on which he holds a lease for five years, is in the city to gather a cast for a stock musical comedy company he will place there.

UNION SQUARE.

There is no "sketch" or dramatic piece to tire the audience these warm days at the Union Square. Not too much is given the patrons, and the shortage on the regular bill is accounted for with an unnecessary overture by the orchestra, together with long strung out moving pictures, one of the films in particular disclosing the two worst actors in the world.

A foreign number, Metzetti Troupe, tested out of town, is the headliner, and is under New Acts, together with Ned Nye, Sears, Juno Salmo, Lawrence and Harvey and Viola and Engle.

Singing is plentiful all along the program. Howell and Scott have parodies, the nearest current one being on "If the Man in the Moon Were a Coon," and it is an ill-advised verse.

James H. Cullen also has a parody or so, with three new songs, one of which (the second sung), while adapted to his style, is too musical for his voice. Mr. Cullen has developed a poor mode of accepting his audience too easily, and is stringing out his batch of jokes too long.

Gardner and Stoddard become prominent, receiving many laughs for Gardner's "up-State" comedy. When Miss Stoddard announces her imitations of "the many bad things one sees at times in vaudeville" she entirely, perhaps with premeditation, overlooks the act of Gardner and Stoddard.

Earle and Bartlett are given "B" as their program number and did well, Earle's Irish wit and Miss Bartlett's songs winning favor. Mr. Earle was taking no chances on Monday evening and dug far down for one or two old ones, but they brought the laughs, which was justification. A better encore would benefit them just now. Miss Bartlett's singing alone hardly makes a fit closing in "one."

Stevenson and Nugent may be showing around for the first time. It is a singing and dancing turn, passing through fairly by the boys' dancing. There is a new encore introduced by these young men. One announces that his partner will execute a triple somersault from the ground. The other retires for the purpose of making ready for the feat, it is explained. Upon entering the wings a noise is heard and the boy on the stage calls out "Did you do it?" The other answers "I did" and the stage man bows to the audience, walking slowly off. The laugh may come immediately or it may arrive in a few seconds, but it's surely there and will break out.

Juliet Winston, "The Little Nightingale," had an early place and managed to please with only the piano for assistance. She was entitled to the orchestra. Juliet's forte seems to be catchy little songs. She sings with a good knowledge of expression and impresses. For one so young, if Miss Winston can hold down a single act in vaudeville she will be entitled to any amount of credit. A somewhat cute little vocal trick possessed, perhaps unknowingly, might be cultivated. And Juliet might just as well be informed that, although dressed prettily in a red decollete gown, with a red bow in her hair, red slippers on her feet and two lovely curls falling forward over her bare neck, she is not singing with her shoulders, thereby rendering it unnecessary to throw one curl back to give an unobstructed view.

Sime.

VARIETY ARTISTS' ROUTES
FOR WEEK AUG. 19

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from Aug. 18 to Aug. 25, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates that the route of the circus immediately preceding it may be found under "Circus Routes," which follows "Variety Artists' Routes."

A

Abbott, Mollie, Windsor, Ocean City, Md., indef.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, E. Kirke, & Co., Auditorium, Norfolk, Va., to Sept. 30.
Adams & Mack, Opera House, Old Orchard Beach, Me.
Adler, Flo, Olympic, Chattanooga, Tenn.
Adler, Jeanette & Co., C. O. H., Chicago.
Ahearns, pk., Old Orchard, Me.
Ahearn, Charles, Traymore Hotel, Phila., to Sept. 2.
Alabama Four, North Beach, L. I., indef.
Alberto, Forepaugh-Sells; C. R.
Albions, The, Lakeside pk., Dayton, O.
Aldo & Vannerson, Circo Bell, Mexico, to Oct. 26.
Alfredo & Cerita, Sells-Floto, C. R.
Allister, Harry, 11 Rue Geoffrey Marie, Hotel Du Sport, Paris, France.
Alpha Trio, Sept. 2, Armory, Binghamton, N. Y.
Alpine Troupe, Crystal, Milwaukee.
Alvarettas, Three, Unique, Minneapolis.
American Newsboys' Quartet, Olentangy pk., Columbus, O.
Antrim & Peters, Washington, Spokane, Wash.
Appleby, C. J., 95 Dearborn, Chicago, R. 41.
Arcaris Trio, Ringling Bros., C. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Arlington Four, pk., Johnstown, Pa.
Armstrong & Clark, Columbia, St. Louis.
Armstrong, Geo. F., 15 Walnut, Muskegon, Mich.
Arnold, Capt. J. W., Fair pk., Dallas, Tex., indef.
Arnot & Gunn, 215 6th Ave., N. Y.
Artist, Lee, Cole Bros., C. R.
"At the White House," Majestic, Chicago.
Auberts, Les, Eveurbage, Moscow, Russia, to Sept. 2.
Aners, The, County Fair, Alta, Ia.
Anstins, Tossing; Casino, Lyons, France, to Sept. 2.

B

Baggessens, The, Gl. Herstehange, Svendborg, Den.
Baker, Pete, West End pk., New Orleans.
Banks-Breazeale Duo, Bennett, Montreal, Can.
Barneys, Three, Webster pk., La Salle, Ill., indef.
Barnold's Animals, Hammerstein's, N. Y., indef.
Barry & Wolford, Springbrook pk., South Bend, Ind.
Barry, Mr. and Mrs. Jimmy, Dingman's Ferry, Pike Co., Pa.
Barton & Ashley, St. James, L. I.
Bayrooty Bros., Barnum & Bailey, C. R.
Beard, Billy, 1401 Drayton, Savannah, Ga.
Beecher & Maye, 28 Atlantic, Bridgeton, N. J.
Bedini, Donat, 220 W. 88, N. Y.
Bedinis Family, Ringling Bros., C. R.
Bellclaire Bros., Keith's, Boston.
Bell & Richards, 211 E. 14, N. Y.
Bell Boy Trio, care Wolfe, 19 Stuyvesant, N. Y.
Bell, Crystal, Crystal, Goshen, Ind.
Bell, Frank, 222 W. 45, N. Y.
Boyce Bros., Hargreaves, C. R.
Bennett, Laura, Olympia pk., McKeesport, Pa.
Berry & Berry, Great Valley, N. Y.
Bernice, Miss, Carnival, Kansas City, Mo.
Berre & Hicks, John Robinson, C. R.
Beyer & Johnson, Lake View pk., Terre Haute, Ind.
Big City Quartet, Olympic, Chicago.
Bimm, Bomm, Brrr, Haymarket, Chicago.
Bissonette & Newman, 167 Dearborn, Chicago, care Gregory.

See explanatory note head of Routes.

Binney & Chapman, Garden, Memphis, indef.
Black Hussars, Hippodrome, London, Eng.
Blair & McNulty, Gem, Missoula, Mont., indef.
Blake, Chas., Bijou, Brooklyn.
Blanchard Bros., Pastor's, N. Y.
Boises, Five, 44 Curtis, Grand Rapids, Mich.
Boller, John & Louis, Barnum & Bailey, C. R.
Bowen Bros., Pastor's, N. Y.
Bowers, Walters & Crooker, Orpheum, Denver.
Bowery Comedy Quartet, Gayety, Baltimore.
Boyd & Veola, 209 E. 14, N. Y.
Brachard, Paul, Hagenbeck-Wallace, C. R.
Bradfords, The, 210 W. 40, N. Y.
Bradna & Derrick, Barnum-Bailey, C. R.
Bradys, The, 247 So. Flower, Los Angeles.
Bradlee Martin & Co., Majestic, Chicago.
Brinn, Hippodrome, Huddersfield, Scotland; 26, Grand, Halifax, Eng.
Broadway Quartet, Mad. Sq. Roof, N. Y., indef.
Brooks & Jeanette, Lake Compounce pk., Southington, Conn.
Brooks, Herbert, 20 W. 98, N. Y.
Brooks & Vedder, P. O. B. 43, Coney Island, N. Y.
Brown, Harris & Brown, Riverside, R. I.
Browning, Mr. and Mrs., 126 W. 83, N. Y.
Browning & Le Van, 895 Cauldwell ave., N. Y.
Bruces, The, Cole Bros., C. R.
Bruno & Russell, Menlo pk., N. J.
Buckleys, Musical, St. Joseph, Mo.
Buckeye State 4, Ross's pk., Binghamton, N. Y.

SAILING AUG. 20 FOR EUROPE.

BUCKNER

SENSATIONAL CYCLIST.

Hotel Gerard, N. Y. City.

Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Budworth & Wells, White Bear Lake, Minn.
Burke & Urline, 119 E. 14, N. Y.
Burke & McEvoy, 44 Seventh ave., N. Y.
Burkart, G., Cole Bros., C. R.
Burkhardt, Chas. J., 156 W. 45, N. Y.
Burns, Morris & Co., National, San Francisco.
Burns, Harry, 89 Madison, N. Y.
Burt, Glenn, 714 W. 9, Cincinnati.
Burton & Burton, Fairyland pk., Passaic, N. J.
Burton & Brookes, Fair Haven, N. J., indef.
Burnett, Edna, Unique, N. Y., indef.
Bush & Elliot, Farm, Toledo.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Butler, Isabelle, Barnum & Bailey, C. R.
Butlers, 4, Radium, Chickasha, I. T., indef.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byrd & Vance, Unique, Minneapolis.
Byrons, 5 Musical, Orpheum, Los Angeles.
Byers & Hermann, 1646 Otte, Cincinnati.

C

Caesar & Co., Empire, St. Paul, Minn.
Callahan & St. George, St. Joseph, Mich.
Caldera, A. K., Mineral Wells pk., Mineral Wells, Tex.
Cameron & Flanagan, Keith, Phila.
Canfield & Carlton, 2218 80, Bensonhurst, L. I.
Cardownie Sisters, box 106, Liberty, N. Y.
Carlis & Otto, 918 Prospect ave., Buffalo.
Carl & Bullman, Electric pk., Galveston, Texas.
Carnell, Edna, Flood's pk., Baltimore, to Aug. 30.
Carmen Troupe, Barnum & Bailey, C. R.
Carrie, Mlle., Orpheum, Denver, Col.
Carillo, Leo, Nyack, N. Y.
Carlos, Chas., Ringling Bros., C. R.
Carroll & Clark, W. R., 1553 Broadway, N. Y.
Carson & Willard, 2210 No. Lambert, Phila.
Carter Sisters, Lafayette, Buffalo, indef.
Carter & Taylor, 256 W. 43, N. Y.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carters, The, Orpheum, Turtle Creek, Pa.
Cartmell & Harris, 1031 McDonough, Baltimore.
Carus, Emma, N. Y. Roof, indef.
Carver & Pollard, Springbrook pk., Ft. Wayne, Ind.
Castanos, The, 300 W. 42, N. Y.
Casad & DeVerne, 312 Valley, Dayton, O.
Casey & Craney, Engledrum pk., Paris, Ill.
Cassady, Eddie, Steel Pier, Atlantic City, to Sept. 20.
Cassin & Cassidy, Crystal pk., Joplin, Mo., indef.
Cell, Cleone Pearl, Majestic, Streator, Ill.
Chadwick Trio, Trent, Trenton, N. J.

See explanatory note head of Routes.

Chameroys, The, 60 Manhattan Ave., N. Y.
Chapin, Benj., Majestic, Chicago.
Chester & Jones, 211 E. 14, N. Y.
Chester, Chas., Hagenbeck-Wallace, C. R.
Chick, Leonard T., Garden, Washington, indef.
Christy, Wayne G., Dellwood pk., Joliet, Ill.
Christy, Great, 6 Wright, Stapleton, S. I., N. Y.
Cinquevalli, Paul, 5 Mostyn road, Brixton, London.
Clairmont, 2051 Ryder av., N. Y.
Clark Bros., Hagenbeck-Wallace, C. R.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Clermontos, Hippodrome, London, to Aug. 31.
Cleveland, Claude & Marion, Saiaqnega pk., Attleboro, Mass.
Clifford, The, Barnum-Bailey, C. R.
Clinton & Jermone, Bennett, Montreal, Can.
Clinton, Chris, Theatorium, Bennington, Vt indef.
Clivette, 274 Indiana, Chicago.
Coccia & Amato, Bijou, Phila.
Cohan, Josephine, South Africa.
Cole, George, Barnum & Bailey, C. R.
Coleman, Boyd & Co., Peace Haven, Winthrop, Mass.
Collins & Hart, Hammerstein's, N. Y., indef.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Conway, Jack, 231 W. 141, N. Y.
Cole & Coleman, Tumbling Run pk., Pottsville, Pa.
Colleens, Singing, 102 W. 38, N. Y.
Conley, Anna and Effie, Shea's, Buffalo.
Corrigan, Emmett, Shea's, Buffalo.
Corelli, Jack, Forepaugh-Sells, C. R.
Cook, Frank, Anstin & Stone's, Boston, indef.
Coombs, Frank, & Muriel Stone, 65 W. 103, N. Y.
Constantine Sisters, Columbia, St. Louis.
Corinne, Sept. 2, Shea's, Buffalo.
Corellis, 3, 25 Oswego, Boston.
Cossar, Mr. & Mrs., Breedsville, Mich.
Conthoul, Jessie, & Co., 6532 Harvard ave., Chicago.
Cosad, Belle & Earl, East Lake pk., Birmingham, Ala., indef.
Craig, Richy, 335 3d Ave., N. Y.
Craine, Long & Craine, Academy of Music, Scranton, Pa.
Crawford & Manning, 254 W. 43, N. Y.
Creo, 1407 Cumberland, Phila.
Creole Belles, Buda-Pesth, Austria, Aug. 31 to Sept. 30.
Creswell, W. P., Airdome, Jamestown, N. D.
Crickets, The, C. O. H., Chicago.
Cronin, Morris, 21 Alfred pl., London.
Culver & Foster, care Y. M. C. A., 153 LaSalle, Chicago.
Cummings, Thornton & Co., Bijou, Duluth, Minn.
Cunningham, Al., 200 W. 44, N. Y.
Curson Sisters, Dominion pk., Montreal, Can., to Sept. 2.

D

D'Alvini, Dorney pk., Allentown, Pa.
Dale, Dottie & Co., 252 W. 36, N. Y.
Dale, Sydney, White City, Syracuse.
Daly & Devere, 115 E. 115, N. Y.
Dailey Bros., 1379 N. Main, Fall River, Mass.
Darrows, The, 49 Front, Owego, N. Y.
Day, Geo. W., V. C. C., 147 W. 45, N. Y.
Davenport, Edna, Bijou, Phila., to Aug. 31.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Will., Bijou, Winnipeg, Can.
Davis & McCauley, Grayling, Mich., indef.
Dawson & Whitefield, Winona Beach, Bay City, Mich.
DeCoe, Electric pk., Honston, Texas.
DeFays, Musical, Grand Forks, N. D.
D'Ort, Frank and Leonard, 5 Residenzste, Dresden, Blasewitz, Germany.
Dell & Miller, Hippodrome, Buffalo, indef.
Delmar & Dexter, Great Anselme Co., Terre Haute, Ind., indef.
Delmont, Fred, Hagenbeck-Wallace, C. R.
Delno Troupe, Hagenbeck-Wallace, C. R.
Deltons, Three, 201 E. 14, N. Y.
DeLaceys, Two, Gem, Monogahela, Pa.
Delaphone, 54 Willoughby, Brooklyn.
De Mateos, The, Hotel Fremont, Chicago.
DeWitt, Burns & Torrance, 628 N. 45, Phila.
De Vay & Miller, 209 E. 14, N. Y.
Demarest's Equestrians, Hillside pk., Newark, N. J., indef.
Demarlo, Harry, Ringling Bros., C. R.
Deming, Joe, Trent, Trenton, N. J.
Diamond & May, Fischer's, Los Angeles, indef.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, Lake Side pk., Akron, O.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Donovan & Arnold, Grand, Bellingham, Wash.
Doyle, Major Jas. D., Empire, San Francisco, to Sept. 2.
Drawee, Frisco & Hambo, Scala, Copenhagen, to Sept. 2.
DuBois, The Great, Pastor's, N. Y.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duncan, A. O., K.-P. 125th St., N. Y.
Dunedin Troupe, Shea's, Toronto, Can.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupres, Fred, Family, Butte, Mont.

E

Eckert & Berg, Romona pk., Grand Rapids, Mich.
Edmonds & Haley, 722 W. Congress, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W. London, Eng.
Elinore Sisters, Kings pk., L. I.
Elliott & West, Coney Island, Cincinnati.
Ellsworths, 4, 260 W. 38, N. Y.
Esmeralda Sisters, Krestowski, St. Petersburg, Russia, to Aug. 31.
Emerald Trio, 443 Central ave., Brooklyn.
Emmett, Gracie, Hotel Churchill, N. Y.
Empire Comedy 4, Tichys, Prague, Austria, Sept. 1-15.
Emperors of Music, Four, 431 W. 24, N. Y.
Ergotti & King, Fest Fair, Shrewsbury, Eng.; 26 Empire, Stockport, Eng.
Evans, Billy, Drevel Bldg., Phila.
Everett, Joe, Hargreaves, C. R.
Everett, Sophie, & Co., Temple, Detroit.

See explanatory note head of Routes.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week	Theatre or Park	City	State

For any open time fill in either Permanent or Temporary Address, which will be inserted in the Routes after your name instead of theatre. A temporary address will be printed if forwarded by mail or wire by Tuesdays. All permanent addresses received will be filed, and when an open date occurs will be filled in without further attention from you, unless you desire a temporary address for that week used.

CARDS WILL BE MAILED UPON REQUEST

BURLESQUE PEOPLE

Commencing with the opening of the season all members of burlesque organizations having speaking parts will be listed under "Variety Artists' Routes." Use the printed form on this page, GIVING YOUR NAME, OR NAME OF ACT, AND SHOW ONLY you are with. DO NOT GIVE ROUTE.

F

Fantas, 2, Roof, Tulsa, I. T.
Farb & Hyams, 515 N. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fay, Coley & Fay, Empire, San Francisco, indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., indef.
Faye, Elsie, Hopkins pk., Memphis.
Feltx, Mr. and Mrs., & Co., Jamaica, L. I.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferguson & Mack, Clarendon Hotel, Chicago, indef.
Fiddler & Shelton, Racine, Wis.
Filson & Errol, 122 So. Clinton, Austin, Ill., care Cook.
Fink, Henry, 150 Potomac, Chicago.
Finueys, The, Ingersoll pk., Des Moines, Ia.
Fisher, Mr. and Mrs. Perkins, Stony Brook, L. I., N. Y.
Fisher & Berg, care Sher, 51 E. 9, N. Y.
Flatow & Dunn, 205 E. 14, N. Y.
Flemen & Miller, 810 Knickerbocker, Brooklyn, N. Y.
Fletcher, Chas, Leonard, 121 W. 42, N. Y.
Florence Sisters, Tournee Sequina, Rio de Janeiro, Brazil.
Flood Bros., Scala, Copenhagen, Denmark, to Aug. 31.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Forrests, Musical, 59 Dearborn, Chicago. R. 508.
Forrester, Sidney, Tumbling Dam pk., Bridgeton, N. J.
Fougere, Hammerstein's, N. Y.
Fox & Hughes, Empire, Boise, Idaho, indef.
Foote, Commodore, & Sister Queenie, White City, Chicago, indef.
Foster & Coulter, Riverview pk., Chicago, indef.
Frankie, Fanuie, Whalon Park, Fitchburg, Mass., to Sept. 3.
Franks, Two, Cole Bros., C. R.
Franks & Frauks, Robinson's Shows, C. R.
Fredo & Dare, 207 E. 14, N. Y.
French, Henri, Victoria Hotel, N. Y.
Frey Trio, Art Dept., Evening Post, Chicago.
Frosto, Chas., W. 6, Faribault, Minn.
Futurity Winner, Sept. 2, K.-P., 125th St., N. Y.

G

Galando, 82 Summer, Brooklyn.
Gales & Nelson, 101 Graud ave., Brooklyn.
Gardner & Maddern, Waidameer pk., Erie, Pa.
Gardiner Children, 1958 N. 8, Philadelphia.
Gardiner & Vincent, Holborn Empire, London, Eng.; 26, Woolwich, London, Eng.
Garteil Bros., 416 So. Main, Gloversville, N. Y.
Gassman, Josephine, Magdeburg, Germauy, until Sept. 30.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton ave., Chicago.
Gibson, Fay, Staudard, Davenport, Ia., indef.
Giondi, Art, Crystal pk., Joplin, Mo., indef.
Girard & Gardner, Amityville, L. I., N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Gladstone Children, Crystal, Frankfort, Ind.
Goforth & Doyle, Farm, Toledo.
Golden, Lewis, Flood's pk., Baltimore, indef.
Golden & Hughes, Ocean View Casino, Norfolk, Va.
Goldiu Russian Troupe, Hagenbeck-Wallace; C. R.
Goldsmith & Hoppe, Four Mile Creek pk., Erie, Pa.
Goolmaus, The Musical, Hayden Cottage, Lake Ripley, Wis.
Gordon, Lawrence, Star, Martinsville, Ind.
Gordon, Cliff, 3 E. 106, N. Y.
Gordon, Belle, Travel, 26, Crystal, Denver, Col.
Gordous, Bounding, Folies Bergere, Paris, Aug. 31-Sept. 30.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Orpheum, Lima, O.
Gottlob, Mr. and Mrs., 2144 Lexington ave. (care Berliuer), N. Y.
Gracey & Barnett, Fair Haven, N. J.
Graham, Geo. W., Scenic, Providence, indef.
Gray's Marionettes, Colonial Bldg., Boston, Mass., care Flynn.
Gregorys, Five, Ronachers, Wein, Austria, to Aug. 30.
Greene & Werner, box 19, Macatawa Lake, Mich.
Guise, Johnie, Keewahdin pk., Port Huron, Mich.

H

Haines, Lola, Wonderland, Revere Beach, Mass., indef.
Hall, John G., P. O. B. 191, Leeds, Greene Co., N. Y.
Hampton & Bauman, Apollo, Berlin, Germany, to Sept. 1; Fovarosl, Orpheum, Budapest, Hungary, to Oct. 1.
Hanlein & Lounie, 706 I st., S. E., Washington, D. C.
Harmonious Four, Sunflower Bells Co., Mt. Vernon, O.
Harcourt, Daisy, Valentine, Toledo, Sept. 2.
Harbach & Harris, Keith's, Phila.
Harland & Rollison, Grand, Portland, Ore.
Hart Bros., Hagenbeck-Wallace; C. R.
Harris, Sam, Star, Charlerol, Pa.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk, Va., indef.
Haskell, Loney, 49 Lexington ave., N. Y.
Havery, W. S., & Co., Music Hall, Brighton Beach, N. Y.
Hays, Ed. C., Airdome, Terre Haute, Ind.
Hayes & Haley, 147 W. 127, N. Y.
Haynes & Harney, 144 East Bridge, Oswego, N. Y.
Hazard, Grace, Octagon Hotel, Oyster Bay, L. I.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Empire, Halloway, Eng.; 26, New Cross Empire, London, Eng.
Heclow, Charles & Marie, 262 N. High, Chillicothe, O.
Hefron, Tom, Ocean Pier, Sea Isle City, N. J.
Henry & Young, Shellpot pk., Wilmington, Del., indef.
Herbert the Frogman, Sells-Floto, C. R.
Herrmann, The Great, Paris, indef.
Hess, Billy, Surf Ave. O. H., Coney Island, indef.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Robbins' Show, C. R.
Hibbert & Warren, Celeron pk., Jamestown, N. Y.
Hilda, Mme., Sells-Floto, C. R.

See explanatory note head of Routes.

Hill, Arthur K., Steeplechase Pier, Atlantic City, N. J.
Hiltons, Marvellous, Orpheum, Salt Lake City.
Him & Them, Luna pk., Chicago, indef.
Hines & Remington, Harrison, N. Y.
Hinman's Water Circus (Capt. Sidney), Steeplechase, Coney Island, to Sept. 1.
Hobsons, Two, Ringling Bros.; C. R.
Holmen Bros., 209 E. 14, N. Y.
Hoch, Emil, & Co., Orpheum, Denver, to Sept. 1.
Horton and LaTriska, Bijou, Kankakee, Ill.
Houston, Fritz, Lake View pk., Middletown, Conn.
Howard Bros., Majestic, Chicago.
Howard, May, 3608 Prairie ave., Chicago.
Howard, Harry & May, 153 So. Halstead, Chicago.
Howelson, Capt. Carl, Barnum-Bailey, C. R.
Huutoon, Dad & Clara, Monarch, Lawton, Okla., indef.
Hutchinsons, Three, Crystal, Anderson, Ind.
Hyde, Mr. and Mrs. Robt., Camp Rest, E. Holden, Me., indef.
Hyde, Walt. M. & Co., 3506 5th ave., Pittsburg.

I

Illustorelles, The, Canobie Lake pk., Salem Depot, N. H., to Sept. 2.
Inman, The Great, 312 W. 24, N. Y.
Italia, 356 Mass. ave., Boston.

J

Jacobs & Sardell, Sells-Floto, C. R.
Jacoba & West, 107 E. 110, N. Y.
Jeaure & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, 3362 Arlington, St. Louis.
Johnson & Dean, Os-Budavara, Budapest, Hungary, to Aug. 31.
Johuson, Chester, 333 3d Ave., N. Y.
Johnsons, Musical, Empire, Halloway, Eng.; 26, Empire, New Cross, Loudon.
Jolly & Wild, Family, Fargo, N. D.
Jones, Roy C., Figure Eight pk., Niagara Falls, N. Y., indef.
Jones & Raymond, Mannion's pk., St. Louis.
Jones & Walton, Box 28, Baden, Pa.
Judsons, The Great, Altherr's Show, St. Louis, Mo., indef.
Jules & Marzon, Minstrels, pk., Springfield, O.
July & Paka, Cedar Point, Sandusky, O., indef.

K

Kanfman Troupe, Ringling Bros.; C. R.
Keegan & Mack, Sunbury, Sunbury, Pa.
Keeney, Herbert, Dowling's, Logausport, Ind., indef.
Kelfe, Zena, Oakland, Cal., to Sept. 1.
Keller, Major, Buffalo Bill's; C. R.
Kelleys, The Three, Galety, Galesburg, Ill., indef.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Massey, Highland Lake pk., Winsted, Conn.
Kemp, Wm. A., Irvlndale pk., Warren, Pa., indef.
Kemp's Tales of the Wilds, The Angelus, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.
Kennedy Bros. & Mack, Ross pk., Binghamton, N. Y.
Kennedy & Wilkens, 1553 Bway., W. R., N. Y.
Kennedy, Matt, Lafayette, Buffalo, indef.
Kenton, Dorothy, Electric pk., Baltimore.
Kenyon, Healy, & Joe Allmon, 67 So. Clark, Chicago.
Keough & Francis, Fairview pk., Dayton, O.
Kherns, Arthur H., Springbrook pk., South Bend, Ind.
Klein, Ott Bros. & Nicholson, East End pk., Memphis, Tenn.
Kimball & Donovan, Flynn's pk., Skowhegan, Me., to Sept. 2.
Kingsbnrys, The, Richardson Farm, North Carver, Mass.
KinKaid, Billy, Barnum & Bailey, C. R.
Kins-Ners, 343 N. Clark, Chicago.
Kiralfo Bros., 1710 3d ave., Evansville, Ind.
Kirschhorns, 207 So. 13, Omaha.
Knowles, Harry, 1553 Broadway, N. Y., care W. R. A.
Knox, W. H., Elysian Grove, Tucson, Aris., indef.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Klifton, Rock Spring pk., Altoona, Ill.,
Kohl, Gus and Marlon, Grand, Fairmont, W. Va.
Kramer & Belleclair, 26 G. O. H., Indianapolis.
Kratons, The, Casino, Long Branch, N. J.
Kurtis-Busse, 6 W. 8, Erie, Pa.

L

LaCroix, Paul, Hammerstein's, N. Y.
La Delles, The Fantastic, O. H., Decatur, Ind., to Sept. 21.
La Marr, Harry, Garden, Revere Beach, Mass., indef.
La Maze Bros., Electric pk., Baltimore.
LaMont's Cockatoos, 215 Ohio, Chicago.
Lancaster, Tom, South McAllister, I. T.
Laredo & Blake, 325 E. 14, N. Y.
La Reno, Art, Al Fresco pk., Peoria, Ill., indef.
LaRex, Wonderful, Ringling Bros.; C. R.
La Velle & Grant, 226 E. 14, N. Y.
La Toska, 137 W. 22, Los Angeles.

See explanatory note head of Routes.

La Toy Bros., Fair, Marion, Ia.
Lausanne, Folies Bergere, Paris, Aug. 31 to Sept. 30.
Lamont, Frank, Bon Ton, Philadelphia, Pa., indef.
Lauger, W. J., Cole Bros., C. R.
La Tell Bros., Island pk., Easton, Pa.
LaVeeu & Cross, Shea's, Toronto.
Lawler, Chas., 100 W. 105, N. Y.
LeClair & Bowen, Temple, Detroit.
Le Dent, Sohmer pk. Montreal, Can.
Le Gray, Dollie, Bijou, Appleton, Wis., indef.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Lee, Henry, Hotel Navarre, N. Y.
Le Maire & Le Maire, Crystal, Denver, Col.
Lee, Mr. and Mrs. J. P., People's, Los Angeles, indef.
Lamar, Leeds, Ringling Bros.; C. R.
Ledegar, Chas., East End pk., Memphis, Tenn.
Le Fevre & St. John, 37 W. 28, N. Y.
Lemonts, The, Grand, Rochester, Pa.
Leouard & Louie, 26 Haymarket, Chicago.
Leonard, Gus, Acme, Sacramento, indef.
Leonhardt, Al., Pequot pk., Westfield, Mass.
Leonard & Thornton, 57 W. 139, N. Y.
LeRoy Benson Co., Bellville, Wayne Co., Mich.
Leslie & Williams, Colegrove, Pa., indef.
Leslie, Eddie, Orpheum, Denver.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Levine & Leonard, Folies Bergere, Paris, Aug. 31 to Sept. 30.
Lewitt & Ashmore, 296 N. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Linu, Beu, Theatorium, Bennington, Vt., indef.
Litchfield, Mr. & Mrs. Nell, Lagoon, Cincinnati.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, arcola, Pa.
Lois, Latrobe, Pa.
Long, John, Family, Erie, Pa., indef.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stell, Eng., to Nov. 23.
Luce & Luce, 46 & Bway., N. Y., W. R.
Lucy & Lucier, Wilcox, Muskegon, Mich.
Luciers, 4, Onset Bay, Mass.
Lukens, 4, Lukens' Gym., Reading, Pa.

M

MacLarens, 5 Musical, Ocean Pier, Ocean City, N. J.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Mack, Walter C., Brighton Beach, N. Y.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manning Trio, 95 Washington, Chicago, care Zaskell.

Mantell Family, Cole Bros., C. R.
Marckley, Frank, 26 Winona Beach, Bay City, Mich.
Marlowe, Plunkett & Co., Lima, Lima, O.
Marshall & King, 330 W. 43, N. Y.
Martelle Trio, Bijou, Minneapolis.
Martin, Bradlee & Co., Majestic, Chicago.
Marshall, May, 130 State, Rutland, Vt.
Marteil Family, Cole Bros., C. R.
Martinez, O. H., Greenville, O.
Mason & Filbnru, Coeur d'Alene, Spokane, Wash., indef.
Mason & Keeler, Columbia, St. Louis.
Mathews & Ashley, 308 W. 42, N. Y.
Maxwell & Dudley, 106 W. 96, N. Y.
McBanns, The, Prague, Austria, Sept. 16.
McBreen, Billy, & Bro., Lyric, Houston, Tex.
McPhee & Hill, 309 3d av., N. Y.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Shea's, Toronto, Can.
McCree & Gilroy, 2841 W. First av., Coney Island, N. Y.
McSorley & Eleanore, Coeur d'Alene, Spokane, Wash., indef.
Melvey Trio, 97 Park, Chicago.
Melrose Tronpe, 109 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Meredith Sisters, 202 W. 80, N. Y.
Matthews & McCabe, Bijou, Philadelphia, Pa., to Aug. 31.
McCree & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Lniu, Grand, Altoona, Pa., indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignou, Helene, Empire, St. Paul, indef.
Miller, Harvey F., Temple, Detroit.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Central, Madgeburg, Germany, Aug. 15-31; Scala, Copenhagen, Denmark, Sept. 1-30.
Mills & Morris, Clarendon Hotel, N. Y.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga. indef.
Mitchells, Dancing, 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, Gilsey House, N. Y.
Montgomery & Moore, Dorney pk., Allentown, Pa.
Montambo & Hurl Falls, 4018 Kensington, Chicago.
Montray, 814 Western Ave., Allegheny, Pa.
Moore, Lon W., Hagenbeck-Wallace; C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.

See explanatory note head of Routes.

Moran, Pauline, 152 So. Pauline, Chicago.
Morse, Bon, Nipensic Lake pk., Uxbridge, Mass.
Morse, Billy, Anheuser Music Hall, Aberdeen, Wash., indef.
Morton & Elliott, Apollo, Paris, France, to Sept. 2.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Mortou, Ethel, Electric pk., Galveston, Tex., indef.
Mortou, Fred W., Sheedy's, Newport, R. I.
Morrison, John, Seattle, Wash., indef.
Mowatts, The Peerless, 1904 Windsor av., Chicago.
Mullen & Corelli, 579 Spencer, Mass.
Muller, Chun & Muller, Orpheum, Salt Lake City.
Murphy, Mr. and Mrs. Mark, box 66, East Setauket, L. I.
Murphy & Andrews, 116 Washiugton pl., N. Y.
Murphy, Stanley & Murphy, 443 Central, Brooklyn.
Murphy & Powell, Spring Grove pk., Springfield, O.
Murphy, Whitman Co., Hotel Chelsea, Asbury Park, N. J.
Murray, Clayton & Drew, pk., Athol, Mass.
Murray, Elizabeth M., care John Murray, Orchard, Col.
Murtha, Lillian, 211 E. 10, N. Y.

N

Narelle, Marie, Christchurch, New Zealand, indef.
Nellis (Nelll & Chapman), Travel, 26 Orpheum, Salt Lake City.
Nelson-Fornum Troupe, 3141 Beverly rd., Brooklyn.
Nevaros, Four, Forepaugh-Sells Bros.; C. R.
Newell & Niblo, Hippodrome, Brighton, Eng.; Sept. 1-30, Alhambra, Paris, France.
Newport Bros., Casino, Buenos Ayres, S. A., indef.
Niblo, Fred, South Africa.
Night With the Poets, Keith's, Phila.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Lake Michigan pk., Muskegon, Mich.
Nosses, The, New Brighton, Pa., indef.
Novellos, The, Barnum & Bailey; C. R.
Nugent, J. C., The Oaks, Canal Dover, O., indef.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybonrn, Chicago.
O'Hana San, Travel 26, Orpheum, San Francisco, to Sept. 1.
Olivers, 3, Cole Bros., C. R.
Onlaw Trio, Alhambra, Paris, France, Sept. 1 to Oct. 15.
Orietta & Taylor, Lafayette, Buffalo, indef.

P

Palmer & Saxton, Bijou, Dulnth, Minn.
Papinta, Wintergarten, Berlin, Sept. 30.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Patty Bros., Ringling Bros.; C. R.
Paulinetti & Piquo, Kunsall, Geneva, Switzerland.
Pantzer Troupe, Willy, Hammerstein's, N. Y., indef.
Pepper Twins, Lindsay, Ont., Can.
Pelot, Fred and Anule, Steeplechase Pier, Atlantic City, N. J., to Sept. 2.
Personi, Camille, Reeves pk., Findlay, O.
Picchiani Troupe, 104 E. 14, N. Y., care Tausig.
Pike, Lester, Fairhaven, N. J.
Piper, Franco, Alhambra, London, Eng., to Oct. 14.
Psycho, Mlle., Mansfield, O., indef.

R

Radford & Valentine, Vandeville Club, London, Eng.
Rain Dears, Sept. 2, Union Sq., N. Y.
Rainbows, The, Atlantic Garden, Atlantic City, N. J.
Ramsey Sisters, 110 Nassau av., Brooklyn.
Ranf, Claud, White City, Chicago.
Rawls & Von Kaufman, Family, Fargo, N. D.
Ray, Fred, & Co., Orpheum, San Francisco, to Sept. 2.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, 270 W. 39, N. Y.
Redford & Winchester, Penn Yan, N. Y.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & Earl, Park, Almeda, Col., indef.
Reeves, Al, care Elks' Club, Brooklyn.
Reilly, Johnnie, 219 E. 11, N. Y.
Rennee Family, Robinson pk., Ft. Wayne, Ind.
Reuzetta, Bernard, Barnum & Bailey; C. R.
Renzetta & La Rue, Island pk., Easton, Pa.
Rialto Comedy Quartet, Empire, Paterson, N. J., Sept. 2.
Rianos, Four, Freeport, L. I., indef.
Rice & Cohen, Stannard Beach, West Brook, Conn.
Rice & Elmer, 828 Vine st., Philadelphia.
Richards, Chris, 49 Fleming road, Kensington pk., London.
Richards, The Great, Sunbury, Pa.
Rio Bros., Winter Garden, Morecambe, Eng.; 26, Hippodrome, Wigan, Eng.
Rinaldos, The, Hoop Rollers, 184½ S. High, Columbus, O.
Ronaldos, The, 138 3rd, Detroit.
Ritter & Foster, Empire, Johannesburg, S. A.
Robert-De Mont Trio, 26 Rock Spring pk., Alton, Ill.
Robinson Crusoe Isle, Freebody pk., Newport, R. I.
Rome, Mayo & Juliet, Sherman House, Chicago.
Romola, Bob, Bijou, Davenport, Ia., indef.
Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Palace, Hull, Eng.; 26 Empire, Sheffield, Eng.
Ronsek, Jack, Air-Dome, Leavenworth, indef.
Russell, O'Neill & Gross, Airdome, Thomas, Okla.
Rutland Sistera, Canobie Lake pk., Salem Depot, N. H., to Sept. 2.
Ryan, Zorella & Diaz, Barnum & Bailey; C. R.
Ryan & Richfield, Sayville, L. I.

S

Savoys, The, Hagenbeck-Wallace, C. R.
Saharet, Folies Marigny, Paris, France.
Sanford & Darlington, Bijou, Phila.
Schell's, Mme., Lions, Circo Bell, Mexico City, to Jan. 4, 1908.

See explanatory note head of Routes.

SEND IN YOUR ROUTE

for as long as you like. Must reach this office by Tuesdays for current week. Keep us informed of your permanent address, where a wire or letter will reach you. If "laying off" for a week, and you remain for that time at an address not your permanent one, forward us the temporary address in due time, it will be inserted after your name for the open week.

Your name can always be in VARIETY'S Route Sheet.

All variety artists eligible.

Schmidling, H. H., 174 Chicago Ave., Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, 223 3d Ave., N. Y.
Scott, Edouard, Grand, Reno, Nev., indef.
Selbini & Grovani, 35 Princess road, Kensington pk., London.
Seymour & Hill, Orpheum, Los Angeles.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Shah Manek, Majestic, Pittsburg, indef.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Empire, San Francisco, indef.
Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Shean & Warren, 31 Chester, Mt. Vernon, N. Y.
Sherman & Fuller, 853 N. 8, N. Y.
Shekia, Hammerstein's, N. Y.
Sherman & DeForest, Sherman Hotel, Central Park, L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Short & Edwards, 57 Midoagh, Brooklyn.
Sidman, Sam, American, San Francisco, indef.
Simpsons, The Musical, 204 E. 52, N. Y.
Smiths, Great Aerial, Ringling Bros.; C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.
Smythe, Wm. H., Family, Scranton, indef.
Snyder & Buckley, Variety Cottage, Rockaway, L. I.
Sommers, Al., & M. Cook, West River, Green Bay, Wis.
Somers & Stork, Century, Kansas City, Mo.
Soper, Bert, Star, Altoona, Pa., indef.
Spaulding & Dupree, box 285, Ossining, N. Y.
Spencer, Lloyd, Lyric, Houston, Tex., indef.
Stafford, Frank, & Maria Stone, Dixieland, Jacksonville, Fla., indef.
Stanley, Mr. and Mrs. W. H., 448 Central, Brooklyn.
Stanton & Sandberg, 711 Orchard, Chicago.
Stantz, Henry C., Hagenbeck-Wallace, C. R.
Sterling Bros., John Robinson, C. R.
Stanley & Scanlon, Earl, Pueblo, Col.
Stevens & Boehm, 325 E. 14, N. Y.
Stone, Wisard, Hippodrome, London, Eng., to Sept. 7.
St. Elmo, Leo, Lyric, St. Joe.
St. Onge Bros., Ang. 25, Majestic pk., La Salle, Ill.
Streeter & Herzel, Lyric, Parsons, Kan.
Stuart & Keeley, 822 College ave., Indianapolis.
Stutsman, Chas., Ninewa pk., Peru, Ill., indef.
Sulcer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, Oak Grove pk., Sayre, Pa.
Summers & Winters, National, Steubenville, O.
Sunny South, Coinmbia, St. Louis.
Sutcliff Troupe, Proctor's, Newark, N. J.
Swarts, Francis, & Co., Star, Martinsville, Ind.
Sweeney, John S., 452 Turner, Allentown, Pa.
Symonds, Jack, Tumbling River pk., Pottsville, Pa.
Sylow, H., Forepangh-Sells, C. R.
Sylvester, Lawrence & Grace, Wildwood pk., Putnam, Conn.

T

Tanean, Felix & Claxton, Luna pk., Hartford, Conn.
Tanna, Hippodrome, Ocean City, N. J.
Tarleton & Tarleton, Hagenbeck-Wallace; C. R.
Tasmaniana, Four, Hagenbeck-Wallace; C. R.
Taylor, W. B., Cole Bros.; C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 621 Soulard, St. Louis.
"That" Quartet, Wigwam, San Francisco, to Aug. 31.
Thompson, Barry, Lafayette, Buffalo, indef.
Thorne, Mr. and Mrs. Harry, Fairyland, Passaic, N. J.
Thum, J. G., Shenandoah, Pa.
Tiantta Midgets, Wonderland pk., Minneapolis, indef.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Toledo 4 Troupe, Lyric, Ogden, Utah.
Tomkins, William, Tomkins Cottage, Rockaway Beach, N. Y.
Travelle & Landers, Chutes, Chicago, indef.
Troubadours, 3, Casino, Toledo, O.
Truesdell, Mr. and Mrs. Howard, Shea's, Buffalo, N. Y.
Trolley Car Trio, Hagenbeck-Wallace; C. R.
Turnwall, Nellie, Wolff's pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.

U

Uessems, The, Bellevue, Remich, Luxembourg, to October 1.

V

Vagge's, Kowhdin's pk., Port Huron, Mich.
Valdare, Bessie, Troupe, Orpheum, Los Angeles to Sept. 1.
Valveno Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace; C. R.
Vardsman, 270 W. 39, N. Y.
Varno & Valdere, Sells-Floto, C. R.
Vasco, Palais de Ete, Brussels, Belginm, to Aug. 30.
Verdier Trio, Coeur d'Alene, Spokane, Wash., indef.
Veriope, The, Barnum & Bailey; C. R.
Vida & Hawley, Bijou, Anderson, Ind.
Vivian & Wayne, Forest pk., Boise, Ida., indef.
Voerg, Frank, Bellevue, Sheboygan, Mich.

W

Waddell, Fred and May, Fish Lake, Marcellus, Mich., to Sept. 2.
Wahlnnd-Tekla Trio, Montmorency Falls pk., Qnebec, Can.
Waller & Magill, Island pk., Easton, Pa.
Walters, Harry, care W. R., 1553 Bway., N. Y.
Whalen & West, 26 Empire Palace, Sheffield, Eng.
Walton, Fred, St. James, L. I.
Walton, Irvin R., 121 W. 42, N. Y.
Washer Bros., Oakland, Ky.
Wayne, Al., West End, Green Bay, Wis.
Webb, Romola & Webb, 229 W. 38, N. Y.
Webb, Harry L., Bestrice, Neb.
Webb's Seals, Capt., Forepaugh-Sells Bros.; C. R.
Weet, John A., 161 W. 66, Chicago.

See explanatory note head of Routes.

West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
Weston, Willie, 45 Driggs ave., Brooklyn.
Wharton & LeRoy, 151 Kinzie, Sampson Co., Chicago.
Williams & Mayer, 309 W. 55, N. Y.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed. & Rolla, 502 E. 79, City.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitesides, Ethel, Alcazar, Paris.
Whitman, Frank, 604 N. 2, Reading, Pa.
Whitman Sisters & Willie Robinson, 105 Tennessee ave., Atlantic City, N. J.
Wilder, Marshall P., 21 Virginia Ave., Atlantic City.
Williams & Mayer, Rocky Point, Providence, R. I.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Wills & Hassan, Alamo pk., Cedar Rapids, Pa.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Windom, Parle, Cole Bros., C. R.
Winston's Seals, Barnum & Bailey's Show.
Wolff, W. A., Lafayette, Buffalo.
Wolff Bros., Circo Bell, Mexico.
Wolling's Stallions, Ringling Bros.; C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
World & Kingston, Orphenm, Los Angeles.
Wygand & Wygand, Smith, Rome, N. Y.

Y

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.
Yalto Dno, Empire, San Francisco, indef.
Yerxas, The, Forepangh-Sells; C. R.
Yomamato Bros., Emerald, Adams Co., O.
Young & Brooks, Sniffern, N. Y., to Aug. 31.

Z

Zaras, 4, 104 W. 40, N. Y.
Zazeli-Vernon Co., 141 E. 15, N. Y.
Zeno, Bob, 348½ 1, Portland, Ore.
Zehedie, Fred, Forepaugh-Sells, C. R.

ADDITIONAL ROUTES

TOO LATE FOR CLASSIFICATION

Americus Comedy 4, Chase's, Washington.
Alvoro, Lyceum, Phila.
Allen, Delmain & Allen, pk., Haverill, Mass.
Alvin Bros., Olympic pk., McKeesport, Pa.
Bryant & Seville, Lincoln pk., Norwich, Conn.
Boyce, Jack, 212 E. 14, N. Y.
Burtinos, The, Cattlemen's Picnic, Kingman, Kan.
Brooks & Kingman, White City, Dayton, O.
Blamphin & Hehr, O. H., Charlotte, N. C.
Benton, Elwood & Maggie, O. H., Clarksburg, W. Va.
Boniden & Quinn, Central pk., Allentown, Pa.
Brown & Wright, Lakemont pk., Altoona, Pa.
Bartelmes, Louis & Bessie, Acme, Sacramento, Cal.
Clare, Francis, 250 W. 39, N. Y.
Chadwick Trio, Trent, Trenton, N. J.
Curtis, Palmer & Co., K-P 23d St., N. Y.
Colonial Septette, Ye, 26, Orpheum, Minneapolis.
Cowper, Jimmie, Luna pk., Buffalo, N. Y.
Coate, Charlotte & Sunflower, 1553 Bway, N. Y. W. R.
Cooke & Clinton, Novelty, Ogden, Utah.
Dove & Lee, 422 W. 48, N. Y.
Doherty, Lillian, Ronachers, Vienna, Austria, to Sept. 30.
Dixon & Fields, Robinson pk., Minneapolis, Minn.
DeVerne & Van, Tent, Canton, Ill.
Earle, Burt, 5th Ave., N. Y. Indef.
Emmett, Hugh J., Majestic, St. Paul, Minn.
Fields, Will H., Gillis, Kansas City, Mo.
Friedlander Bros., Crystal, Elwood, Ind.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Washington, Spokane, Wash.
Farley, Jamea & Barney, Empire, Los Angeles, Cal.
Fords, Famous, 26, Weiland, Clarksburg, W. Va.
Fox, Will H., 26, Empire, Hackney, Eng.
Gavin, Platt & Peaches, 1235 Golden Gate ave., San Francisco.
Graces, Two, People's, Cincinnati, O.
Gray & Graham, Sacandaga pk., Gloversville, N. Y.
Huehn, Musical, Youngstown, Yonngstown, O.
Hanson & Drew, Bijou, Superior, Wis.
Hallen & Hayes, Freebody pk., Newport, R. I.
Hayman & Franklin, Tivoli, Sidney, Australia, to Jan. 20.
Hall & Colborn, Orphenm, Webb City, Mo.
Hewlettes, The, Fritz's, Portland, Ore. Indef.
Hylands, 3, pk., Webb City, Mo.
Hughes Mnsical Trio, Alhambra, N. Y.
Harris, Minstrel Sam, Star, Charleroi, Pa.
Howard & Lewis, Glen Haven pk., Rochester, N. Y.
Immensaphone, Orphenm, San Francisco.
Jameson, William, 4 Paw-Sells, C. R.
Jones & Sutton, 102 W. 17, N. Y.
Jerome, Nat S., Poontoosac Lake pk., Pittsfield, Mass.
Kelly, Sam & Ida, 26, Lyric, Joplin, Mo.
Knight & Seaton, Irwin, Goshen, Ind.
La Clair & West, Hollywood pk., Baltimore.
Lucss, Jimmie, Coinmbia, St. Louis.
Laredo & Blake, Chestnnt St., Phila.
Luts Bros., Novelty, Bakersfield, Cal.
Langdon, Hardie, Bijon, Anderson, Ind.
LeRoy & Woodford, Keith's, Phila.
Leipzig, Nate, Dublin Exhibition, Dublin, Ireland; 26, Hippodrome, Belfast, Ireland.
Monarchs, Instrnmental, Empire, San Francisco.
McLaughlin, L. Claire, Sheridanville, Pa.
Montague's Cockatoos, Dorney pk., Allentown, Pa.
Marty, Joe, 1623 Hancock, Brooklyn.
Murphy & Vidocq, Wolverine pk., Jackson, Mich.
Mario, Berger & Mario, 62 E. 8, N. Y.
May, Arthnr O., Herron, Herron, Ill.
O'Connell & Golden, Miles, Hibbing, Minn.
Potter & Harris, 701 Leland ave., Chicago.
Paradise Alley, Trent, Trenton, N. J.

See explanatory note head of Routes.

Prince, Albene & Miss LaBrant, 164 E. Randolph, Chicago.
Pendletons, The, 135 Pittsbnrg, New Castle, Pa.
Powers, Mr. & Mrs. John T. Travel, 26 Acme, Sacramento, Cal.
Ross & Vack, Pantages, Portland, Ore.
Rawson, Guy, 250 W. 39, N. Y.
Rooney & Bent, K.-P. Union Sq., N. Y.
Rich Duo, Olympic pk., McKeesport, Pa.
Romaine, Julia & Co., Orpheum, Vanconver, B. C.
Schaar Trio, Luna pk., Casey, Ill.
Strickland, E. C., Travel, 26, Crystal, Denver, Col.
Saunders, Florence, Bennett, Montreal, Can.
Shea, Thos., pk., Muncie, Ind.
Stntzman & Crawford, Majestic Gardens, St. Louis.
Saona, People's, Los Angeles.
Stoddard & Wilson, Majestic, St. Paul, Minn.
Spissell Bros. & Mack, 26, pk., New Bedford, Mass.
Toys, Musical, G. O. H., Schenectady, N. Y.
Troubadours, 3, Avon pk., Youngstown, O.
"The" Qnartet, Orpheum, Minneapolis, Minn.
Viola & Engel, Keith, Phila.
Wheeler Children, 2514 N. 25, Phila.
Wentworth, Vesta & Teddy, Society Circus, Plymouth, Mass.
Westin, The Great, K.-P. Union Sq., N. Y.
Welch & Mensing, Palace, Boston, Mass.
Williams & Melburn, 165 Gregory, Rochester, N. Y.
White & Sanford, Majestic, Sioux Falls, S. D.
Wood, Francis, Atlantic City, N. J.
Ward Trio, 656 29, Milwankee.
Zimmer & Belle Carmen, Henderson's, Coney Island, N. Y.
Navassar, Carnival pk., Kansas City, Mo.

BAND ROUTES

Banda Rossa, Electric pk., Kansas City, Mo., indef.
Brooke's, Zoo, Cincinnati.
Bunge, Carl, Bismarck Garden, indef.
Conway's, Young's Pier, Atlantic City, N. J., indef.
Damrosch, Walter (orchestra), Ravina pk., Chicago, indef.
Ellery, Colliseum, Chicago, indef.
Ferrante, Dreamland, Coney Island, N. Y., indef.
Gennaro, Electric pk., Baltimore.
Holcombe, Forest pk., St. Louis, to Sept. 2.
Imperial Band of Italy, Coinmbia, S. C.; Richmond, Va., indef.
Kirke, White City, Chicago, indef.
Parson, Gwynn pk., Baltimore.
Pryor's, Pier, Asbury Park, indef.
Royal Artillery, River View pk., Baltimore.
Sousa, Willard Grove pk., Phila., to Sept 2.
Thawvni, Luna pk., Chicago, indef.
Thomas, Theodore, orchestra, Ravina pk., Chicago, indef.
Van Der Merchens, Dominion pk., Montreal.
Victor, Celeron pk., Jamestown, N. Y., indef.
Victor's Royal Italian Orchestra, Bergen Beach, indef.
Victor's Italian, Halmer's Auditorium, indef.
Weldon, Chutes, Chicago, indef.

CIRCUS ROUTES

Barnum-Bailey.—Davenport, Ia., 19; Galesburg, Ill., 20; Quincy, Ill., 21; Keokuk, Ia., 22; Burlington, Ia., 23; Ottnmwa, Ia., 24.
Buffalo Bill.—Terre Haute, 19; Danville, Ill., 20; Lafayette, Ind., 21; Logansport, 22; Marion, 23; Anderson, 24; Indianapolis, 26; Muncie, 27; Springfield, O., 28; Dayton, 29; Richmond, Ind., 30; Hamilton, O., 31.
Forepangh-Sells.—Port Hnron, Mich., 19; Flint, 20; Owosso, 21; Bay City, 22; Alpena, 23; Sheboygan, 24; Saginaw, 26; Lansing, 27; Jackson, 28; Battle Creek, 29; Kalamazoo, 30; Sonth Bend, Ind., 31.
Ringling Bros.—Bellingham, 19; Everett, 20; Seattle, 21-22; Tacoma, 23; Centralia, 24.
Frank A. Robbins.—Dover, 17; Somerville, 19; Keyport, 20; Atlantic Highlands, 21; Red Bank, 22; Freehold, 23; Long Branch, 24 (all in N. J.)
Sparks Show.—Mt. Carmel, 17.
Sells-Floto Shows.—Kingfisher, O. T., 17; Chickasha, I. T., 19; Hobart, O. T., 20; Anadarka, O. T., 21.

See explanatory note head of Routes.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

BY FRANK WEISBERG.
VARIETY'S Chicago Office,
Chicago Opera Honse Block,
(Phone Main 4380).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—A glance at the list of names making np this week's bill would indicate that the regular season is at hand. Mabel Barrison and Jos. E. Howard head the list. This appearance is preparatory to starring in "The Flower of the Ranch." They have prepared quite an entertaining vehicle for the occasion, consisting of songs from the pen of Mr. Howard and chatter improvised from "The Land of Nod," in which Miss Barrison appeared. One of the very best acts seen in a long time is "A Hero," presented by Homer B. Mason and Marguerite Keeler. This is their first appearance here in several years. Mr. Mason no longer depends on his planologue, he has become too good a comedian. The sketch is bright, wholesome and scored a substantial laughing hit. O Hana San and company are newcomers. The act is a combination of beautiful scenery, electrical effects and incidents characteristic of the Geisha Girls. Bimm, Bomm, Brrr gave their familiar musical act, duplicating their usual success. Peter Donald and Meta Carson offer a unique "dream" sketch which has Scotch distinction. There is novelty in the construction. The singing is good and won several rounds of applause. Jimmie Lucas scored with his imitations and dancing. He has pleasing manners and is active every moment he is on the stage. The Bootblack Quartet should not descend to old-time songs, incinding the "Honolulu" encore. The comedian attempts to create comedy with too much facial contortion. The solo singing is good and the voices collectively harmonious but not strong. Barthoidi's Cockatoos give an interesting performance. Glenn Burt replaced Harry Webb, billed but who did not appear. Burt has a number of fairly good parodies. The Vivians made a splendid showing in a sharpshooting act. They gave an exhibition of intricate feats. Frankie La Marche in a "Buster Brown" outfit assisted by a dog opens with a topical song which with her small voice was hardly audible. The talk is rather "timid." She needs better material and should inject more ginger in the action. Professor Wise is an expert crayon sketch artist. Kramer and Bellclaire closed with clever acrobatics.

CHICAGO OPERA HOUSE (D. H. Hunt, mgr. for Kohl & Castle. Monday rehearsal 9).—The bill comprises William Brownell and Minnie Seligman in "A Dakota Widow," Olive Vail, Sunny South, Chiuko, Constantine Sisters, Minnie Kaufman, Armstrong and Clark, Surazall and Razall, Chris Lane, Innes and Ryan, Berghoff's dogs, Milla and Beecher.

EMPIRE (William Singer, mgr.).—This new burlesque house was turned over to Manager Singer promptly on Saturday last, completed. The lobby, from the main entrance to the extreme doors leading to the auditorium, is artistically and most elaborately designed with costly panels of mosaic and stained glass, and beaded with numerous incandescent lamps. It is the handsomest foyer in Chicago, and probably the finest burlesque honse playing the Western Wheel attractions. Notwithstanding the snitry conditions on Saturday, the opening, the first of the regnlar season, was propitious in nnmber of attendance and appreciation of the performance furnished by the "Empire Show," which inangurated the honse in May and filled in a preliminary week here, preceding its regular opening at Buffalo next week. The inevitable disadvantages and nsual tardiness attending first performances were evident, particularly in the cues and snccession of musical numbers. Roger Imhof wrote and staged the opening piece and burlesque. The first is a revision of "Casey the Piper," and the special set provided for it was not shown owing to the prohibitive nse of movable scenery on the stage. As a result the eqnipment used in the second half formed the background for the proceedings. The opening medley by the chorus started with spirit and energy, and the evolutions with the principals made quite an effective showing, bnt too long. The "ping-pong" episode was evidently stretched to allow change of costnme. The humor interspersed by Roger Imhof, who was the target for a pertinent sequence of legitimate comedy, was exceedingly enjoyable. The military nnmber "Eyes of Man," vividly illustrated by a series of characters, evoked enthusiasm, although the "17th of March" song proved one of the best nnmbers. "The Slave Mart" discloses a pretty Oriental setting with Persian color for atmosphere. There is a tangible story, but the drift of it is detracted ultimately by the introduction of obtrusive characters, and as a result the performance dragged. The tenacity of Mr. Imhof in all the comedy contributions was particularly noticeable. The drinking scene at the table and the "Snake Charmer" incident interpreted by him were the most amusing. His artistic characterization of a humble "tad," humorons in portrayal but bearing the peculiar traits of naturalism that momentarily give vent to pathos, is a solid asset and cannot be confonnded with the stereotyped "Irishman" of the stage. Mr. Imhof is a character actor, legitimate and conscientious. The material he supplied for himself in the show gives him and the others scope but should be modified and condensed in places. The Indian number is incongruously interpolated and does not fit the environment if consistency is to be maintained. The chorus also needs to be cautioned as to nnison. Several coryphees made no attempt to sing or were extremely nervous to such an extent that in several instances there were moments of imminent confusion. The singing is not strong, but the numbers have been industriously staged and will, after several performances, run with more smoothness. The costumes are pretty, running from ankle skirts to blue tights and Oriental outfits. Ed Johnston appeared alternately in "straight" and ecccntric, showing versatility. He and Jeanette Buckley, a vivacious soubrette, who makes herself conspicuous, appear in the olio with a sketch in which a descriptive song with thrills is followed by a quick change to humorous nonsensicalities of the Bowery sort. Miss Buckley's impersonation of a little girl won recognition and she displayed a handsome gown. The act as a whole proved very entertaining and was liberally applauded. Al Zimmerman evidently was in haste when he donned the Hebrew makeup. He should give it more detail and see that the character is ordinarily consistent with the black sinit he wore to make the type dignified as intended. He looked the part of the stalwart Sultan and delivered his lines intelligently. Suzanne Corinne was active whenever her cue called and figured in nnmbers with the girls. Connolly and Klein have prominent parts. Mr. Klein has a good German dialect and never missed a point. Both do well in the olio in a well sketched rontine of conversational jokes which contains many familiar qnotations. Connolly dances energetically and Klein manipulates the piano with skill. The satirical "ball game"

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.

(Meyer Cohen, Mgr.)

Vol. 7. New York, August 17, 1907. No. 1.

CALL

Managers of Musical Comedies, Farce Comedies and Burlesque Shows, we wish to call your particular attention to the fact that we have now ready the greatest selection of songs suitable for any production and your time will be well repaid by calling at our office to hear the songs played over by our pianists, and hear the songs sung amidst pleasant surroundings. Don't wait until the last moment, until rehearsals begin, when you will be too busy to listen to "just the kind of song" that you may need and will not be able to get, as you may not have the time to hear it properly demonstrated. Our offices are at your disposal at any time and all times; a call at any time during the day will more than repay you and you can select what you want and not have some song forced upon you that will be in every show on the road under the promise that you are the only one. To those that have used the Harris songs we know you will come again; to those who have not used the Harris songs we want you to come and we know that you will be satisfied.

is too long and causes the act to run beyond the time usually allotted. Emma Weston has a strong contralto voice. Two ballads in succession is too quiet for burlesque audiences. The first should be followed by one having faster tempo. She carries her notes with ease and should not be handicapped for better selection of songs. Montambo and Hurl-Falls create much laughter with their knockabout eccentricities and "bumps." Both are good ground tumblers and some of their feats were strikingly accomplished. The show ran to a late hour. After it has gone through the process of modification it will be an important factor in the Wheel.

FOLLY (John A. Fennessy, mgr.).—Sunday was the hottest day recorded this summer. On that day the regular season of the Folly was ushered in. The show that was accorded this warm reception and had to combat the penetrating rays of the sun is Harry W. and Sim Williams' "Ideals." The show this year is much more splendid scenically than last season. The opening discloses a seashore with girls in neat white dotted blue dresses. There are several disconnected themes and considerable buffoonery. The situations are few and action unusually dilatory, probably on account of the long speeches and apparent monopolization of all the dialogue in the manuscript without curtailing or modifying any portion. It drags the performance. The closing piece is given the fascinating title of "The Sale of Manlt" and the scene is one of the most beautiful revealed in burlesque, showing a flowered forest at sunrise. It is spectacular and conceived ostensibly for extravagant display. The scene with the bottles might be reduced and the decrepit "Doctor Shop" is entirely out of place in the magnificent surroundings. A slapstick is also resurrected, and while it is not put to active service the mere sight of it is repulsive; besides it is unnecessary in this show and only tends to dampen the better qualities. The impression is that burlesque this year will attempt to abolish the slapstick. This, the second show of the season, has set no precedent in that direction. The producers have been lavish in their evident pursuance of splendor. The flowered black gauze over pink tights give striking effect, and the abbreviated dresses in "Hontchie," rendered by Perrin Sommers and the chorus, are the most resplendent in design seen in a long time and attracted much attention. This set of costumes gave the girls more attractiveness than the others. The deep pink tights worn in the early part are repeated in the finale, with several bine dresses of pretty design. The aggregation is weak vocally. The loudest singing was in "The Tropical Moon." The girls are active and seem to know their places in the well-arranged ensembles. The company is competent all around. Jack E. Magee appears as a man about town with a copious fluency of slang which he delivers with marvelious dexterity uninterruptedly for fnily ten minutes. It is rather too long, especially when the one supposed to absorb the vocabulary has nothing to do. Clayton Frye has the appearance of a Southern colonel in the first part and is quite jovial thoughout. He has a resonant voice and good delivery. Mr. Sommers is versatile and makes himself conspicuous in nearly every scene, including the ollo acts and musical numbers. He is developing into a first-rate light comedian. Frank Murphy in his familiar Irish conception paved the way for many nonsensical situations, as did Jack Gruet in blackface. Ruth Everett is entrusted with a congenial role, although aside from her clever "mechanical doll" achievement she poses statuesquely in becoming white tights. She is much more slender. Tillie Storke is efficient in numbers. Her "kid" impersonation will with moderation in expression eventually become perfect. She has talent and was given more dialogue to handle than any other woman in the show. The "Capital and Labor" number at the finish of the first part, with a special drop showing various industries and the world's toilers, was strong and made a very good impression. The ollo is announced on the program as "Classy Vandeville." Sommers and Storke are the first to appear in a sketch entitled "Jackson's Honeymoon." It is not wholly original and is rather conventionally constructed. The plot concerns a newly married couple, one of whom believes the other is afflicted through information received by an outside party. They finish with a selection on the xylophone. The act was appreciated. Murphy and Magee call their act in "one" "The Floor Walker and the Customer." The special drop shows the interior of a drygoods store with a large sign advertising a brand of liquor. The talk runs along intimate "drygoods" lines and is entertaining in most. The idea is good. Clayton Frye and Eva Allen offer "A Simple Lesson." Frye gains many laughs with his harelip talk and Miss Allen sings. She was undoubtedly the owner of a good voice once. "The Big Four," composed of Gruet and Gruet, Perrin Sommers and Marie Gruet, have an absurd sketch. Special fnil stage set is used to show the interior of a cheap restaurant which is decorated with many jokey placards. There is plenty of ridiculous fun. It answers the purpose intended. Cornet and trombone selections by the three male members and a fancy dance by the woman in a captivating gown close the act. The show as a whole is much better than last year. It is far more pretentious. Considerable of the comedy needs repairing. The surroundings demand it.

TROCADERO (I. M. Weingarden, mgr.).—"Stars and Stripes Hotel" is the name of the show this week presented by the stock company. In the olio appear De Vawter Trio, Dick Miller, Joe Bushonville, Bowman Brothers and moving pictures.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office,

115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 4: Grace Van Studdiford, who headed the newcomers, was the saving feature of the program. Gaston and Green in their third week continued to register strongly, though in their endeavor to fit their act to a third week's showing some changes were made that detracted. The Barrows-Lancaster Company offered a rural playlet following the beaten path of the hayseed drama under the title "Thanksgiving Day." There was nothing remarkable about either the playlet or the players and they received the applause of the habituals only. For a colored duo the Brittons fell remarkably short in their singing portion. They can dance, however, and their skillful foot work gained them a warm spot in the public estimate. The bicycle feats of the Bessie Valdare Troupe were of the very ordinary sort. There is strength in numbers and the ensemble made the act appear stronger than it really was. The holdovers were World and Kingston, Seymour and Hill, and the Musical Byrons.

NATIONAL (Sid Grauman, mgr.).—The Dotts, a team of clever head balancers and acrobats, opened the show with success. The Four Schades were a sadly lacking number of the program. Their sketch was a strong example of the truth of its title, "Mistakes Will Happen," being a conglomeration of senseless dialogue and meaningless situations that were for the most part unintelligible. Gertrude Gebest sang fairly well, and scored heavily with her imitation of a violin. Her closing bit was a dreary recitation lasting six minutes. She should change her material. Dan Roby, monologist, has a fair delivery and a passable line of talk, but his songs have worked overtime at this house. John and Bertha Gleeson shared with Dolan and Lenharr the honors of the bill. Their dancing has never been excelled here, and a number of quick changes in costuming were made with good effect. Dolan and Lenharr with their "High-Toned Burglar" was the "one best" of the program. Bright dialogue and laugh-commanding situations were maintained throughout and their special stage setting was above the National average.

WIGWAM (Sam Harris, mgr.).—"That" Quartet, whose coming had been heralded in circus fashion, opened at this house 5 for a four weeks run. The reception received by this crack singing act amounted to an ovation, and it was only after repeated response to the demand for encores that they were able to leave the stage, which at that precise moment resembled a florist's shop on a busy day. Nor did this high-salaried headline act lack suitable company. All of their associates were of the goodly kind, and one, the El Did Trio, a Mexican cycling act, was a sensational feature that would stand underscoring on any program. Their turn was replete with daring feats and several rides for life down a well-inclined stairway were of the hair-raising sort. A man and two women constitute the trio. The Wallace Sisters were on early, offering a creditable singing and dancing act. Dan O'Neil showed well both as a monologist and a dancer. It is as the latter that he hits the hardest. The well-arranged comedy and acrobatic sketch of Hayes and Alpoint received the limit of laughs. Ned Bennett did as well as could be expected with his style of entertainment. The trick house used by Wells and Wells as a langh-winning medium for their acrobatics has been seen here before on several occasions, but despite this fact they proved a clever pair and received their share of approval. Clinton Montgomery sang the illustrated ballad and was warmly greeted.

EMPIRE (Hal Curtis, res. mgr.).—The Brennens were in number "one" position. The man attempts German comedy and falls sadly short both in dialect and makeup. Their instruments were out of date, likewise out of tune, and showed plainly the wear and tear of hard usage. Their poorly selected numbers were rendered in like fashion. The man's langhing song was a hit—the only redeeming feature. Hy Greenway, a talkative juggler, ran a strong second choice with the Bell Trio. We may have had jugglers of greater skill than this Greenway, but none have excelled his monologue accompaniment. He was liked immensely. Mr. and Mrs. Larry Shaw, clever wooden shoe dancers, were well received, their skillful footwork overbalancing poor taste in costuming. The man in an Eton dress suit looked awkward, and an ill-fitting blonde wig and pale blue dress gave the woman the appearance of a mechanical doll. The Bell Trio were on late, scoring the usual hit. Von Hoff, the mimic and facial contortionist, made a favorable impression. Herr Jansen had a creditable magical and illusion act, and a pleasing personality that put him on good terms with his audience. Ed Keogh and company was the closing feature with what was termed a vaudeville novelty. If dramatic ranting is vaudeville novelty, then Keogh has "the goods." Esco Ives sang the illustrated ballad.

NOTES.—Edward Cohan, who claims relationship with George M. Cohan, and with a family prominent in theatrical circles in the Northwest, was arrested at Vallejo, Cal., on the 5th, charged with passing a worthless check on Manager Sam Mendelson of the Novelty Theatre at that place. Some months ago this party made his appearance in San Francisco, claiming to control unlimited capital and talked glibly of erecting a house here that would make the Orpheum look like a nickelodeum. This put him in good standing and

To Correspondents

Commencing with the opening of the season, we shall require correspondents in all cities where there is either vaudeville or burlesque opposition, or both, to REPORT FAITHFULLY AND IMPARTIALLY on conditions each week, giving the average of business at each theatre, and the quality of the show, not what you think, but how the audience accepted it; also the attitude of the local press.

VARIETY WANTS THE TRUTH ONLY.

Notice is herewith given that any correspondent commenting upon a bill without having seen the performance will have his credential card withdrawn. Artists and managers will confer a favor by informing us of any such instance coming under their observation.

Cobb's Corner

SATURDAY, AUGUST 17, 1907.

No. 77. A Weekly Word with WILL the Wordwright.

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WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

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In the morning—in the night
Love me, Honey—love me right.
In the Springtime. In the Summer,
In the Winter, in the Fall,
Love me, Honey; Honey, love me,
Any old time at all.

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N. C. MIRICK, Manager

GUS EDWARDS SAYS

Miss Corinne Sales, with J. Francis Dooley, is featuring those two big hits, "SCHOOL DAYS" and "THAT'S WHAT THE ROSE SAID TO ME"; writes that they are the two best hets of the year!

By the way, those two big hits are being harmonized by The Avon Comedy Four, That Quartette, Colonial Four, Broadway Quartette, Criterion Quartette, Twin City Quartette, Church City Quartette, Quaker City Quartette, etc.

Yours musically,
GUS EDWARDS.

P. S.—Pretty good to have Nathan Franko and Kaltenborn play and program those two BIG HITS!!

MORE P. S.

Wanted! Farmers for Gus Edwards' Rube Kids Act!

GUS EDWARDS MUSIC PUBLISHING CO.

he proceeded to deal out his valueless paper in the form of checks upon banks in which he had no deposit. Dame Rumor's list of "marks" is as follows: Sid Granman, $80; Al Onken, $65; "Pat Casey" Nathan, $25, and Sam Mendelson, $10. Manager Drady of the Unique, San Jose, was also honored with a visit from this individual, but says he declined to fall. A new lyric is on the market dedicated to this roll of honor, entitled "What's the Use of Working When You can Write a Check," words by Archie Levy, music by Wm. Quinn.

Considerable excitement was caused at the Wigwam on the evening of 6 by the action of some miscreant who by liberal use of asafetida caused an almost unbearable odor to permeate the house. Manager Harris put his ushering force to work with counteracting perfumeries and soon had the place as fragrant as a June garden. Harris then took the stage and offered a reward of $500 for the detection of the culprit, but without result. Detectives now have the case in hand.

Word reaches this city that Klaw & Erlanger have completed arrangements to play their advanced vaudeville at the New Majestic Theatre, Los Angeles, which is owned by the Morosco interests.

At the beginning of next month the Mission Theatre, which for the past year has run the gauntlet from burlesque to melodrama, will return to exclusive vaudeville, playing the Princess' importations of feature acts. The Chas. Mason Company's engagement at that house will, therefore, end on that date.

Stanton and Sandberg, having finished the Western States Vaudeville time in California, left for the Northwest to play the Pantages houses.

Wm. El Did, of the El Did Trio, has recovered from his late accident sufficiently to fulfil his engagement at the Wigwam, where he opened on the 5. Though he moved about with a decided limp and his face showed evident signs of distress at times he managed to carry his act through without a miss.

The Sixteenth Street Theatre, which was in the course of construction at the time of the big fire, is nearing completion. It will be devoted to vaudeville and as Archie Levy is a large stockholder will probably play Sullivan-Considine acts.

Al Jolson is due to open at the National on the 25.

Silvester, Jones and Pringle, on the occasion of their first appearance here since they gained fame as some of "That" Quartet, were greeted by an army of old friends who came laden with flowers. The sporting element was strongly represented and the front rows of the Wigwam resembled the ringside section of the Britt-Nelson affair.

PHILADELPHIA.

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—Fifteen acts in addition to two moving pictures made up one of the longest bills offered during the summer season and proved more than ordinarily entertaining. Mary Ann Brown was the heavily advertised feature, and while the comedienne who follows closely the lines laid down by Vesta Victoria met with general satisfaction, she did not create any furore. Handicapped by a heavy cold, Mary Ann was heard at a disadvantage. Her songs are not or the best and she sang two before the audience finally warmed up to her. Miss Brown looked well in all her costumes. "The Goddess," a sketch new here, written by Kenneth Lee, was presented by Phyllis Rankin and Harry Davenport, assisted by Josephine Stoffer. It was well received, principally through the clever work of the trio presenting it. As a special local feature the Fritz Ulrich Trio, consisting of Fritz Ulrich, violinist; William Thunder, pianist, and Vesta Williams, contralto, all prominent in musical circles here, appeared in a varied program, which averaged above the usual heard in vaudeville. It is not likely that an attempt will be made to book the act over the circuit, as without its local connection it would hardly fit in a regular vaudeville bill. One of the best toe-dancing acts shown here in a long time was that offered by Beth Stone, formerly with "The Little Cherub." Miss Stone has developed the acrobatic portion of her specialty and it makes a strong number, which was readily appreciated. With so many toe dancers using the same dressing a return to the pretty brown maid's costume used in the musical comedy suggests itself as a change and a novelty. Miss Stone should have no trouble holding her own with the best of single dancing acts. Mullen and Corelli were one of the big laughing hits of the bill. The comedian has a splendid line of talk which freshens the comedy considerably, while the straight man does some fine ground tumbling, the two dividing honors which were liberally bestowed. The Avon Comedy Four, with the schoolroom sketch, which is not original, scored with a lot of rough comedy and fairly good singing numbers. Another quartet, the Alabama Comedy Four, offered little of anything that is worthy of favorable mention. Clifford and Burke, with some new talk built about the old framework, repeated the good impression made on former visits. The loose dancing continues as one of the features of the act and there should be more of it. The Four Rianos were back again with their familiar comedy acrobatic sketch "In Africa," which seems to lose none of its laugh-winning properties through repetition, and they gave the big show a strong closing number. The contortion act of Carletta, styled "The Human Dragon," is almost a direct copy of an act of the same kind shown by Marinelli, the contortionist, many years ago. The scenic effects are much the same. The act won its share of recognition, although there was nothing startling in the work to commend him. Italia, a young girl vocalist, met with fair success; while Joe Deming hardly reached this point with his monologue. MacGrath and Paige, banjoists; Goetz and Nelson, a revolving globe act, which the team attempts to make look difficult, and Sylvan and O'Neal, comedy acrobatics, were among the early numbers, filling the positions acceptably.

CHESTNUT STREET OPERA HOUSE (Klaw & Erlanger, mgrs. Monday rehearsal 9).—Almost the entire bill this week is made up of acts new to this city, Frederick V. Bowers' musical farce "College Days" being the only holdover. "College Days" showed improvement this week through the chorus working with more smoothness, and the audience appeared to take kindly to the offering. Holmen Brothers, Healey and Vance and "Mystic" are under New Acts. Of the others Brindamour and "The Girl in the Clouds" attracted the most attention. Brindamour shows practically the same routine of tricks as Houdini, the act being helped through Brindamour working quicker than Houdini. A long cloak is used while removing the handcuffs, which also adds to Brindamour's act, but there are many places where the act suffers in comparison with the other through lack of showmanship. The cuffs used by the "plants" when disinterested assistants are not secured appear to be old and give the audience a chance to be skeptical regarding their genuineness. The escape from the miniature cell was by far Brindamour's best trick. It is performed quickly, cleverly and is in every respect the cleanest bit of work of its kind ever seen here. On Monday night some excitement was caused through Brindamour refusing to use a pair of handcuffs brought by a young man from the audience, Brindamour claiming that they had been tampered with. The audience did not take kindly to the refusal. This is Brindamour's first local appearance since he played in the old Star Theatre in opposition to Houdini, a conflict which almost resulted in a personal encounter. "The Girl in the Clouds" is a singing spectacular of rather pretentious proportions and clever ideas in its framing. Some college youths are discovered on a roof garden, chiding one of their number, a 'cellist, who, while playing, dreams of a goddess of the clouds. The vision appears to him only to be struck by lightning at the command of a jealous "Thunder God." Some beautiful light effects are shown and the act made a good impression. The story, however, is disjointed through the cutting of the awakening of the 'cellist, and is handicapped at the start through poor work by the quartet of men who do not appear to have the slightest conception of what they are supposed to be doing. Margaret MacDonald, the "girl," sings well and there is some acceptable 'cello playing by Kasper Wittich, while George Wharnock as the "Thunder God" does his little well. Properly constructed and dressed up the act should prove an attractive offering. Aside from the interest attracted through being the wife of Bob Fitzsimmons, the pugilist, Julia May Gifford made a strong impression as a vocalist. She possesses a voice of excellent quality, though of light power, and has an attractive stage presence. She was called upon to respond to several recalls. Hugh Stanton and Florence Modena presented "Bargain Mad," a sketch which has been reconstructed since it was seen in this city last. It is a lively sketch, admirably interpreted, and was one of the big hits of the bill. Dill and Ward do a neat dancing turn, with confidential singing voices, which reach no further than the orchestra leader.

AUSTRALIA

By MARTIN C. BRENNAN,
104 Oxford St., Paddington,
Sydney, July 13.

Vaudeville is booming throughout the Commonwealth and New Zealand, and what with the recently established Variety Artists' Associations in Sydney and Melbourne, the profession should be in for a prosperous time during the winter season.

—

Apropos the A. V. A. A. (Anst. Variety Artists' Assn.) things are not running quite as smoothly as the promoters could wish for. Melbourne Centre, which started some months ago, was on the verge of throwing up the sponge, when Fred Russell, Carlton, and V. L. Granville, three prominent English artists, stepped in, calling a special meeting and collected nearly $350. This sum has assured the Association being placed on a firm basis for some time to come.

—

In the interim, Sam Gale, the founder of the movement, has the Sydney Centre in fairly good working order, though many alterations must be made ere the Association can hope to become prominent. The principal drawback to the success is the refusal of Harry Rickards to come into the fold. Rickards is the variety king here and his reason for refusing to support the movement is best known to himself. Through his action many nasty things have been said as to his treatment of Australian artists, but the most of it is "moonshine."

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TAILOR
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"Cedar Rapids, Ia., July 20.
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"Yours truly,
(Signed) "JOE WHITEHEAD."

True, there are one or two splendid Australian turns that cannot get top money here, but against this there are many artists who have to thank him for their success. In any article which I may write I hope to observe, as far as practicable, a neutrality that will enable me to state both lines of argument. I am strongly in favor of a federation, though hardly on some of the lines intended by the promoters. Carlton, at the last meeting of the Sydney Centre, introduced no less a personage than Ben Tillett, the great labor agitator. Tillett spoke for nearly an hour on the benefits to be accrued from amalgamating with the Trades and Labor Council. This may be so. I am a staunch unionist myself, but I don't like agitators taking the floor at a vaudeville artists' meeting, therefore I guess that the association would have more chance of success were they to conduct their own business and leave labor unions alone.

—

The great majority of vaudeville managers have fallen in with this latest movement, but I hear an ugly suspicion that "secesh" is intended by one man whom the artists look upon as their staunchest ally.

—

Only a little time ago Sydney could only maintain one permanent vaudeville show. Now, so extraordinary is the interest taken in variety, there are two first-class halls established, whilst several second rate shows are making good. In addition, several biograph halls are from time to time springing up all along the line and meeting with consistent support.

—

At present the bill at the Tivoli is particularly strong. Carlton, a card manipulator, with a most original method, is the headliner and scores the hit of the evening. V. L. Granville is the antithesis of Charles Leonard Fletcher, though the latter's turn was the more popular. Granville essays heavy character impersonations, but is rather too constrained and affected to achieve good results. He is undoubtedly clever, but hardly understood. Frank Hartley, "the school boy juggler," has outgrown his boyhood and the sobri-

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1907.
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" 9.—Orpheum, San Francisco.
" 16.—Orpheum, Los Angeles.
" 23.—Orpheum, Los Angeles.
" 30.—Travel.
Oct. 7.—Salt Lake.
" 14.—Denver.
" 21.—Travel.
" 28.—Minneapolis.
Nov. 4.—St. Paul.
" 11.—Omaha.
" 18.—Kansas City.
" 25.—New Orleans.
Dec. 2.—Travel.
" 9.—Haymarket, Chicago.
" 16.—Columbia, St. Louis.
" 23.—Olympic, Chicago.
" 30.—Grand, Indianapolis.
1908.
Jan. 6.—Columbia, Cincinnati.
" 13.—Keith's, Columbus.



1908.
Jan. 20.—Valentine, Toledo.
" 27.—Temple, Detroit.
Feb. 3.—Cook's, Rochester.
" 10.—Shea's, Buffalo.
" 17.—Shea's Toronto.
" 24.—Keith's, Cleveland.
Mar. 2.—Grand, Pittsburg.
" 9.—Chase's, Washington.
" 16.—Maryland, Baltimore.
" 23.—Keith's, Philadelphia.
" 30.—Poli's, Scranton.
Apr. 6.—Proctor's, Newark.
" 13.—Empire, Paterson.
" 20.—Empire, Hoboken.
" 27.—Colonial, New York.
May 4.—Orpheum, Brooklyn.
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San Francisco Dramatic Review: "Fred. P. Russell is a droll comedian who has perfected the art of laugh evoking."

The Evening News, San Jose, Cal.: "Fred. Russell, late of Haverly's Minstrels, was the recipient of several encores at the finish of his turn. Russell is a comedian brimming with quaint humor. His parodies are bright and snappy and kept the house in a roar of laughter."

The Oregon Daily Journal, Portland: "A conspicuous act, and one that would be conspicuous on any bill is that of Fred. P. Russell, who until recently was one of the principal comedians of a big minstrel organization. He is immensely funny and there is no apparent effort about it. His songs are worth hearing and indeed his act alone is worth the price of admission."

The Morning Oregonian, Portland.—"An act that could hardly be improved upon, for its kind, is that of Fred. P. Russell, who until a short time ago was principal comedian with Haverly's minstrels. Russell is funny without making an effort to be so, his line of talk having the effect of keeping his audience convulsed, while his songs are all new and genuinely humorous. He is the Grand's best attraction this week."

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quet should be dropped. The turn itself is a good one. Techow's Cats are in their fifth week and the novelty has departed. Right here let me mention that specialty acts are only good for three weeks at most. After that they fall very flat. The same audiences constitute the crowd week by week. Graceful Gracie Grahame is another strong item and Harry Sadler and the diminutive Major Bosco supply one of the biggest hits. Fill-ups are Leonard Nelson, Marjorie Bray, Tom Dawson, Ranger Girls and a multitude of lesser lights.

The National Ampitheatre has McKisson and Kearns in the headline position. They are the greatest knockabout team in Australasia and could they be persuaded to exploit England or America, would do immensely. Harvey and Morris, Rexo and Lesso, comedy jugglers; Olga Pennington, Carlton and Sutton and the Miorama are the biggest of the crowd, although the all round standard is very high.

Dix and Baker, in Newcastle, and Ted Holland, in Brisbane, report good business.

Opera House (Melbourne).—The Svengalis, thought transmission; Bijou Russell, "the real dancer," a peach; Fred Bluett, comedian; Irving Sayles, Fanny Powers, Grahame and Dest, Claude Lepiastriere and a picture machine complete.

I would like to draw the attention of song writers and publishers to the necessity of copyrighting all matter that is intended for publication. Here in Australia (Sydney especially) plagiarism is rife. One prosperous pirate has lifted bodily several first-class American successes and published them as his own. An instance, "No Wedding Bells for Me," words by Moran & Heelan, music by Seymour Furth, is transformed into "Written and composed by ———." His name is withheld, but it will serve to illustrate what I mean. "When It's Moonlight on the Silvery Rio Grande," "The Little Rustic Church Beside the Hill" and dozens of others have all met a similar fate. Some steps could be taken to prevent this pirating.

ASHLAND, PA.

WOODLAND PARK (G. H. Gerler, mgr.).—Gardner, Maddern and company presented "Too Many Darlings." The act pleased. Zimmer, juggler, and Belle Carmen, banjoist, good; Hallen and Hayes, clever dancers; Haiveno Brothers, hand balancers, exceptionally good; Stiney Strait was welcomed back to the park with his ill. songs.
H. R. M.

ALTOONA, PA.

PARK, Lakemont (J. M. Schuck, mgr.).—Eldora and Narine, jugglers, exceptionally clever; Ah Ling Foo, Chinese magic, pleased; Howard and Lewis, very good; Dancing Hamlin, hit; Braddock and Trainer, singing and talking, clever.—STAR (Silverman Bros., mgrs.).—The Miller Brothers, mechanical novelty, good; Piercy and Fulda, comedy jugglers, pleased; Bert Soper, ill. songs, fair.—PASTIME (Silverman Bros., mgrs.).—Motion pictures; good houses.—CASINO.—Pictures; full houses every night.
C. G. C.

BALTIMORE, MD.

NEW MONUMENTAL (Sam. M. Dawson, mgr.).—With a record-breaking temperatnre and four rows of standees H. W. and Sim Williams' "Imperials" started their week's engagement. The burlettas "A Night in Paris" and "Off to the Front" are brisk, snappy and full of ginger. Larry McCale is a fun producer of merit and Harry Bentley a good aid. "The Gibson Girls," a musical number showing beautiful velvet costumes, is the best seen here in some time. Bert Wiggins, Joe Opp, Ida Sturgis, Julia Heltzmann and May Belmont have prominent parts. Margie Hilton, a charming young lassie, had the house with her whenever she appeared. The vaudeville is of the highest grade, headed by Larry McCale and company in a very funny skit. Bert Wiggins, a fairly good juggler and fine cartoonist; Bentley and Opp, amusing with talk and parodies; May Belmont and George Brennan, very clever singing and dancing turn. Margie Hilton, billed as the "Ideal Girl," earns every bit of it.—ELECTRIC PARK (F. C. Schanberger, mgr. Monday rehearsal 2).—Gennaro and his band, seventh week, headliner. Paul Stevens, monopede, did extraordinary feats on the wire. Beartie Heron is an artist. The "Three Motor Girls" are well liked. Kaufmann Brothers are the best song and dance team seen at this park. The Sutcliffe Troupe, eight Scottish pipers, dancers and acrobats, do some very difficult tumbling and are good dancers, besides making the bagpipes hum.—GWYNN OAK (Col. Roht. Hough, mgr. Monday rehearsal 10).—James Young, comedian, very good; Clifford and West, comedy sketch, fair; Geo. Van and his dog, big hit.—BAY SHORE (Jas. R. Pratt, mgr.).—Salvo in his "Leap to the Moon," very thrilling. Alita's Italian band give two concerts daily.—RIVER VIEW (M. J. Fitzsimmons, mgr.).—Marine fireworks and balloon ascensions, the aeronaut making three different drops; Sig. Tasca's Royal Artillery Band are the free features to big crowds.—GAYETY (W. L. Ballauf, mgr.).—Painters, carpenters and decorators have been working on this house for the past month and everything is ready for the opening to-day. "The Bowery Burlesquers" will do the honors.

NOTES.—Sim Williams paid a four-hour visit Monday afternoon to catch for the first time his "Imperials."—When the Maryland opens Sept. 2 it will have an entire change of employes.—Leon Ferndni, better known to the artists as "Peck," the former treasurer, has been in New York rehearsing his transformation and expects to secure United time.—Bill Tomlin, the assistant treasurer, has received thirty-five weeks of United time for his "Cremation" under the name of Tomlin and Company, illusionists.
JOHNNY MYERS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Capacity business and no falling off on account of weather. Johnnie Stanley and Edwards' "Blonde Typewriters," great "girl act." Johnson and Harty, comedians of merit; Kelley and O'Brien, good comedy; Quigley Brothers, hit; McKenzie and Shannon have good playlet in "A Shine Flirtation;" Nellie Donegan and Sister showed some good steps in roller skating; La Veen and Cross did nicely; The Dunedin Troupe, cyclists, fine.—GARDEN (Chas. E. White, mgr.).—"Crackerjacks" open the season Sept. 2, instead of the "Night Owls," 24, as announced.—LAFAYETTE (Chas. M. Baggs, mgr.).—"The Rollickers" opened the season, putting up a satisfactory company. "B. Dunne Goode and Co." was the skit for fun, a fine line of specialties, including a quartet that can sing and a moving chorus of show girls who put vim into their movements.—WASHINGTON (Louis F. Linn, mgr.).—Business fair. Moving pictures and ill. songs.—LUNA PARK (R. H. MacBroom, mgr.).—Business good. Zingarella puts in her second week, having made a big hit as the aerial queen. Francis and Francis, Charlotte Coates and company, Daiy, the mad juggler, and the Laroys were well received.—HIPPODROME (C. Elwyn Edwards, mgr.).—The Lockes made hit. Moving pictures and ill. songs fine.—GRAND (A. Schiagter, mgr.).—J. E. Rogers, tenor, big hit. Moving pictures and ill. songs. Business great.—BIJOU DREAM (Chas. P. Dempsey, mgr.).—Tri-weekly change of moving pictures, drawing big crowds.—CRYSTAL BEACH (B. M. Garfield, mgr.).—The Mysterious Kellys in their "jail-breaking" act, second week, big sensation, large crowds.—NOTE.—Happyland, New, Crescent and other picture shows are doing a fine business.
DICKSON.

CHARLESTON, W. VA.

PAVILION.—Week 5: Ray Vernon and company, sketch artists, clever children and act; Herbert and Vance, dancing, very good; Fred Huffman, ill. songs. Business big.—DREAMLAND.—Moving pictures to big attendance.—WONDERLAND.—Moving pictures to crowded houses.—EDGEWOOD PARK (St. Ry. Co.).—Still catering to large crowds daily.
FRED T. HANN.

CINCINNATI, O.

CHESTER PARK (I. M. Martin, mgr.).—Bill above the average. Morgan and McGarry, neat song and dance; Genie Leslie, musical, very good; Leone and Dale, good voices, singing in first-class style; Yuma, contortionist, act a winner.—CONEY ISLAND (George W. Engleberth, amusement director).—Bnd Farnum, comedian; Arki Japanese Troupe; Blanche Bishop, comedienne; John and Mamie Conroy, and Mantell's Marionettes.
HARRY HESS.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—Estelle Wordette and company in "A Honeymoon in the Catskills," laughing feature and hit of bill. Smith-Bowman Trio, colored entertainers; Work and Ower, comedy eccentric acrobats; Four Stewart Sisters, dancers; Arnoldo's leopards; James Thornton; Maggie Cline, and Buckner, trick cyclist, are on the bill.—STAR (Drew & Campbell, mgrs.).—"The New Century Girls." Chorus well trained and have numerous changes of costumes. The first part is "The Hotel Thespian," in which a number of catchy songs are introduced. Olio: Louis Pritzkow, songs, pleased; Barrett and Belle, travesty, "Only a Volunteer"; Ed. Brennan and Ben Riggs in a laughable skit; Bohannon and Corey in ill. songs. The burlesque "A Thief in the Night" went good.
WALTER D. HOLCOMB.

CUMBERLAND, MD.

ACADEMY OF MUSIC (Mellenger Bros., lessees).—"New Century Girls," 10, good show and business.—WEILAND (Scott Swisher, mgr.).—The Bentons, comedy sketch; Harry Lakola, juggler. Week 12, business fine.—A-MUSE-U.—Motion pictures and ill. songs; business fair.—ELECTRIC THEATRE (Will Atwell, mgr.).—The National Concert Co., singers and dancers; June Robertson in ill. songs. Business good.—SAVOY (Ray & Sanders, mgrs.).—Closed for repairs.
W. D. ROHRER.

DENVER, COL.

CRYSTAL (Robt. Gardner, mgr. Week 5).—Eddie Leslie, mimic, hit of bill; The Royal Hungarian Orchestra, big hit; Frank and Louise Beverly, singing and talking, good; Mlle. Carrie, musical, good; business excellent.—NOVELTY (Bert Pittman, mgr.).—Henry W. Babb and Co. head bill with an excellent sketch, well received; Parisian Grand Op. Co., excellent; Trask and Gladden, singers and dancers, good; Bessie Babb, female baritone, good; business big.—TUILERIES (Wm. Simpson, mgr.).—Grannette Sisters, dancers; Ena Carleton and Co., sketch; Harry Brown, singing cartoonist; The Francellias, cannon and torpedo jugglers, head bill and big hit; Melwood Wilson, ill. songs, good.—NOTES.—Ringling's Show packed them in all four shows; an excellent aggregation. Work is progressing rapidly on Sullivan & Considine's new house.
H. X. B.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Bill a good one, headed by Chas. Guyer and Ida Crispi in songs and dancing. Their whirlwind finish brought down the house. Chas. Leonard Fletcher, after an absence of nearly five years, returns and makes a hit with his character studies. Lind, female impersonator, won much applause for clever work. The Dixie Serenaders were well liked. The Village Choir, hit of the bill. Anna and Effie Coney (first time here), good impression and deserved a much better place than opening the show. Edgar Allen and Olive Briscoe in "A Thief in the Night," pleased. Zena, Jordon and Zena showed new work in a

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casting act.——AVENUE (Drew & Campbell).—"The Tiger Lillies" opened Sunday to large houses. Geo. Murphy is the leading comedian, assisted by a good chorus. The olio includes Marion and Lillian, songs and dances; Carrie Elzer and Josie Weber in "The Actress and the Maid"; J. C. Hart and company in "The Pipe Hitter"; Jack Irwin, monologist, and Mr. and Mrs. Harry Ellsworth in "A Silk Stocking."——THE EXHIBIT (Wm. Rosenthal, prop.).—Moving pictures, ill. songs and vaudeville prevails. This is the only house in town giving this style of entertainment and charging an admission fee of three cents. Big business continues as before.——NOTES.—Walter McDonald, one of the Temple Theatre stage force, left Sunday night with "Trovolla" the ventriloquist, as property man. He leaves in two weeks for England and South Africa where Trovolla is booked for 12 weeks.—Wm. Wiggins, son of the late "Pop" Wiggins, is the proud father of a bouncing baby boy.
LEO. LESTER.

EASTON, PA.

CASINO, Island Park (D. E. Seguine, mgr.).—Keegan and Mack, character change vocalists, well liked; La Teil Brothers, athletic, pleased; Kitty and Buster Stirling, sketch, scored heavily; Zeeda, contortionist, hit.——JEWEL (Rothleder & Schwalm, mgrs.).—Moving pictures.——NOTE.—At a recent meeting of the stockholders of the Easton Theatre Company, at the Hotel Karldon, five directors, a president, secretary and treasurer were elected. The directors are Edgar Herbert, E. H. Shawde, George O. Rice and Howard Kroner of Easton and Max Spiegel of New York. The board organized by electing the following officers: President, Mr. Spiegel; secretary and treasurer, Mr. Shawde. The board approved what has already been done and directed E. C. Horn, theatre builder, of New York, to proceed with the plans for the new playhouse.
G. GREUP.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Mills and Lewis, Milburn Sisters, Trixie Bennett, Sidney Gilmore, Lottie Fayette and Rialtoscope. Good bill and business.
J. M. BEERS.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Robinson-Parquette Trio, songs and acrobatics; Sig. Guilnette, comedy wire and juggler; Mildred Grover, songs and dances, and Emerson and Baldwin, comedy jugglers. Good bill.——FOUR MILE CREEK (H. T. Foster, mgr.).—The Wheelocks, bicycle; Primrose and Rohloff, Chinese acrobats; Hurd, magician, and Five Columbians, musical. Excellent bill.——EDISONIA.—Campbells, musical comedy act, and Jerge Brothers, juvenile songs and dances.
L. T. BERLINER.

FALL RIVER, MASS.

CASINO (Louis Penny, mgr.).—Ill. songs and moving pictures.——SCENIC (L. M. Boas, mgr.).—Ill. songs and moving pictures.——SHEEDY'S (Geo. Hanscombe, mgr.).—J. Frank Burke stock in "Jess of the Bar Ranch."——LINCOLN PARK (I. W. Phelps, mgr.).—Denno Seymour Musical Comedy Company in "The Two Thieves."——PLEASANT STREET (James Mason, mgr.).—The Farlows, comedy boxing, very good; Henry T. Waite, trick violinist, good; Thomas West, song and dances, excellent; Mason and Doran, comedy sketch, very good.——NOTE.—This is the last week of comic opera at Lincoln Park. Balance of the season vaudeville will be given.
ED. F. RAFFERTY.

FORT DODGE, IA.

EMPIRE (E. W. Groesbeck, mgr. Week 4).—Moving pictures good; Mrs. E. W. Groesbeck, ill. songs, fair; business excellent.——NOTES.—Mr. Groesbeck has sold his interests in the Empire to Mulowsky Bros., of Des Moines. Mr. Groesbeck has been retained as operator, and Mrs. Groesbeck sings.
KEB.

INDEPENDENCE, KAS.

AIR DOME (W. Rex Bell, mgr.).—The Chase-Lister Company has jumped to quick popular favor, as is evidenced by the large and appreciative audiences nightly; the company is headed by Clint and Bessie Robbins whose specialties have made a great hit.——THEATORIUM (W. J. Campbell, mgr.).—Moving pictures and ill. songs; business good considering the extremely hot weather.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Cameron and Flanagan, novel sketch, "On and Off," which went well. Dillon Brothers, excellent line of parodies; Orth and Fern, pleased; Selbini and Grovini, bicycle, and The Kings, songs and dances, fair. Business good. Pongo and Leo, comedy bar, free attraction at park.
L. T. BERLINER.

KANSAS CITY, MO.

ELECTRIC PARK (Sam Benjamin, mgr.).—Second week of the Banda Rossa with Sorrentino, leader. The vaudeville pleased with Neal Abel, headliner.——FOREST PARK (D. R. Russell, mgr.).—"The Wizard of Wall Street" with new specialties. Good business and performance.——CENTURY (Jos. R. Donegan, mgr.).—Opens with burlesque——NOTE.—The Orpheum, entirely redecorated throughout, opens Sept. 1. Will Winch, assistant manager, is now on his vacation.
FAIRPLAY.

LIMA, O.

ORPHIUM (Will. G. Williams, mgr.).—A good bill that is packing the house. Kraft and Myrtle, singing and dancing, pleased; Bessie LaCount, singing and recitation, good; Calef and Waldron in "Harriet's German Husband" took well; The Austins, comedy jugglers, good; J. C. Nugent and Jessie Charron, held over from last week, a hit in "The Absent-Minded Beggar"; Magdaline Kiefer, ill. songs, good.——NOTE.—Correction: The Orphium management is giving its week's bill at McBeth Park Sunday afternoon and evening.
L. F. WAKEFIELD.

MONESSEN, PA.

STAR (Wm. McShaffrey, mgr.).—The Dancing Delaceys made big hit; O'Hara and Watson, fair.
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MILWAUKEE, WIS.

NEW STAR (Frank Trottman, mgr.).—"High Jinks Burlesquers," presenting two-act musical entitled "Roseland." First act is exceptionally strong, but last just the reverse. Olio is good, consisting of West and Williams, comedians; Barrett and Harlowe, assisted by Harry Kooper, present a skit entitled "Star of the Kerosene Circuit"; Joe and Nellie Doners, comedy sketch, "The Escaped Lunatic," and All and Pleser, acrobats.——CRYSTAL (F. B. Winters, mgr.).—Laura Howe and her "Dresden Dolls," musical, very clever; Chas. H. Sanders, comedy, decided hit; Golden Rod Musical Quartet, entertaining; Francis Hoyt and company, presenting "An Eventful Honeymoon," highly appreciated; Theo. Ullmark, singing, very good. B. H. BENDER.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—Dark. Reopens 19.——THEATORIUM (G. D. Foote, mgr.).—Excellent bills drawing capacity houses, Georgia Lowe, soloist, big hit.——ROYAL (H. G. Webb, mgr.).—Motion pictures and ill. songs drawing good business.——FERN (C. G. Coyne, mgr.).—Ill. songs and moving pictures; good patronage.——NOTES.—The Rosar-Mason Stock Co. closed a week's stand at the Alcazar Aug. 10. The vaudeville acts were excellent.—The Guy Stock Co., which played here last week under canvas, did a fine business. The vaudeville acts—the Five Dollars, St. Claire Sisters, Kilburn and Recremo and the Guyascope—were splendid.
ROY W. JONES.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—The hot weather had no effect on the attendance this week. There was some slip-up, as Julius Tannen did not appear, but the management surprised by substituting Pauline Hall, a favorite here. At that all was not smooth sailing, as in some way Miss Hall's trunks went astray, and through the kindness of Mrs. Arthur Forbes a gown was furnished. Miss Hall was very well received. She is as charming as ever and was in good voice. "A Midnight Mistake" is the title of a new sketch played by Virginia Earle and company. The comedy work of Mr. Conway is excellent and also that of Mr. Pellaton, but his was vocally. He and Miss Earl sing two songs which were enthusiastically received. Mr. and Mrs. Arthur Forbes have a very entertaining sketch entitled "A Wild Rose." They are assisted by George Alexander, whose comedy work is good, and the act pleased very much. Master Willie Eckstein, the boy pianist, plays with ease. A. O. Duncan, ventriloquist, always pleases. Martinetti and Sylvester, acrobatics, kept the house laughing all the time. Hale and Corbin, banjoists, please and their selections were very well played. In blackface impersonations, songs and dances Johnny Rose and Minnie Lee do creditable work. Miss Lee is one of the pleasing singers who visit us. Curtis and Busse, animals, well liked. Anderson and Goins, colored, sing well. McFee and Hill, horizontal, very good. "The Singing Four" a quartet, sings very well and songs that please.——"The Broadway Gaiety Girls" are the attraction at the Academy of Music. P. S. C.

SAN ANTONIO, TEX.

LYRIC AIRDOME (A. Baker, mgr.).—York-Herbert Trio, comedy acrobatics, hit; Prof. Fetterer, magician; best seen here; Contino and Lawrence, "up side down" dancers, a novelty and big hit. CAL COHEN.

ST. LOUIS, MO.

STANDARD (L. Reichenbach, mgr.).—Miner's "Bohemians" opened Sunday afternoon on its twenty-fourth anniversary. Andy Gardner and Ida Nicolai are the leaders in a new two-act piece "The Summer Time." It is by Barney Gerard and the words and music for the most part original. Gertie Hayes and Mabel Carew made a hit singing "Hannah from Louisiana." Their costumes as well as those of the chorus denote an artistic eye and reflect credit on the designer of these garments. The chorus is one of the best looking ever seen in conjunction with a burlesque show. Joe Barton made the hit of the olio in his bicycle act. The Three Musical Stewards made a hit in their line. The Bohemian Trio, introducing Marie Revere, Helen Lawton and Bessie York in a singing and dancing specialty, made a pretty stage picture. "The Mad Stampede" closes the olio. The show is clean, with the exception, at the end of the second piece, an ambitious chorister wriggles a little and evidently thinks the contortion graceful. Everyone will appreciate Mr. Gerard's discretion in dispensing with this disagreeable spectacle.——COLUMBIA (Lew Sharp, mgr.).—This house has been redecorated and many parts rebuilt. Elfie Fay, one of the most pleasing of comediennes, is headlined on the first bill. She took the house by storm. The Big City Four, a comedy quartet, won immediate favor; Henri French, good; Countess Olga Russi and M. Paulo, singers; Frederick Brothers and Burns, musicians, hit; Les Hubin-Leonel, eccentriques, and The Baizers hold down the acrobatics.——FOREST PARK, Highlands (J. D. Hopkins, gen. mgr.).—Brooke's Band remains. Strong bill: The Gilnserettis; Tom Brantford, talker and singer; Miss Onette, singing and musical imitations; Howard Brothers, flying banjos; Gil Brown, singing and dancing specialty.——

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MANNION'S PARK (Pat Mannion, mgr.).—Best bill of season. Zazell & Vernon Pantomime Co. in "A Night of Horror," headlined. La Adelia, dancing, is another hit; Hastings and Wilson, grotesque eccentriques; Casey and Mamis, singing; Cieoni Pearl Fell. Janet Adler did not appear at Mannion's after Monday, owing to illness. Her place on the bill was admirably filled by the Rader Brothers. ED. J. CAIN.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.).—Opens 18.——STAR (J. C. Van Roo, mgr.).—"Champagne Girls." Everything shows signs of newness, and with a little whipping the burlesques will be most acceptable. House has been entirely redecorated. —— WONDERLAND. — Ward Trio, George and Georgie, special features. All concessions doing remarkably good business.——MAJESTIC (Jack Bundy, mgr.).—Don Leon and his "Dancing Girls," leading attraction. This house will give four performances daily at prices ranging from 10 to 30 cents.——NOTE.—Mr. Sutton, former manager for the Orpheum Road Show, is now local manager for the Orpheum.
B. F. ROBERTSON.

SYRACUSE, N. Y.

VALLEY (N. C. Mirick, mgr.).—Bill not up to standard. The De Mnths, fair; Dora Ronca, well received; Cogan and Bancroft, fair; Hathaway and Siegel, dancing good, comedy poor; Gray and Graham, good; Melrose Troupe, good.
SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Business fair for hot spell. Charles Wayné in sketch, headliner; Jules Garrison and Helen Conklin featured. Others are Trovollo, Carlin and Otto, Leona Thurber, Clinton and Germon and Herbert's dogs.——HANLAN'S POINT (L. Solman, mgr.).—Duss and his fine band drew big attendance on final week's engagement.——SCARBORO BEACH (H. A. Dorsey, mgr.).—Owing to the success of the big features of last week they were held over, including Marvellous Hardy, high wire; The Flying Banvards and Capt. Thos. Callaghan, balloonist. Big business.
HARTLEY.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"The Innocent Maids" are here and playing to good business. The performance opens with a pleasing burlesque, "Mr. Wise from Broadway," and introduces Sheppard Camp as the principal laughmaker, assisted by Jas. Diamond, Anrella Coccia and Bill Flemen, who deserve mention for good work. Several good musical numbers are rendered by Edythe Forrest and Kittie Miller and a good-looking chorus of 16 girls are well costumed. The olio consists of Coccia and Amato, dancers, clever; Flemen and Miller, singers, good; Three Melvin Brothers, acrobats, hit, and Andy McLeod, musical monologue, well liked.——LUNA PARK (Chas. J. Goodfellow, mgr.).—The Greater Washington Band, under the direction of John B. Bovello, made a decided hit at this park and were detained for another week as a special free attraction on the Hippodrome stage. The Meeh Trio, strong men, give a clever exhibition.——GLEN ECHO (L. D. Shaw, mgr.).—The main attraction this week is "Pinafore" in the Hippodrome Theatre, which proved a drawing card.——NOTES.—Chevey Chase, Great Falls and Chesapeake Beach are doing the usual big business.—The Kathryne Purnell Co., under the management of W. D. Fitzgerald, will open the Majestic Theatre, playing stock productions. Vaudeville will be run in conjunction as a special feature between the acts, it having been decided to run four acts weekly.—Jas. H. Curtin, manager of "The Broadway Gaiety Girls," spent several hours in Washington last Wednesday while en route with his company to Pittsburg.—Gilbert Proctor has been appointed treasurer of the Majestic Theatre, to succeed Joe Shanberger.—Wm. S. Clark, manager of the New Gaiety, left for New York last Saturday to attend to important business.—Joe Shanberger, formerly treasurer of the Majestic, has been transferred to the Bijou, Philadelphia, where he will act in the same capacity.—Amateur night will be given at the New Lyceum and the Gayety at the opening of the season.—Gus Hill and Sam Scribner, directors of the Columbia Amusement Company, spent several days in Washington last week looking after the New Gayety. BILLY BOWMAN.

WINNIPEG, MAN.

BIJOU (Nash & Burrows, mgrs. Monday rehearsal 10).—Week 6: Hassenan Trio, open clever exhibition acrobatics; Hansen and Drew keep house in uproar with happy singing and dancing; The Whitesides, good, funny piece of comedy; Don Leno and "Youngsters," return visit, though troupe and sketch altered they went big; The Wilsons, trick cyclists, clever show with good comedy, well received.——DOMINION (G. A. & V. C. Koboid, mgrs.).—Reopens 19. S. J. HORTON.

WORCESTER, MASS.

WHITE CITY (F. H. Bigelow, mgr.).—The Colby Family have an excellent musical act; Mansfield Brothers, remarkable sharpshooting act; De Chantell Twin Sisters, excellent vocalists and neat dressers; Murphy and Dunn, Irish comedy, fair; The Great Gauss, handcuff, clever.——LINCOLN PARK (Geo. Goet, mgr.).—Al Haynes and company in "Too Much Married," laughable; Marlo, Berger and Marlo, hair-raising acrobatic act; Frazer Trio, good dancing; Holdsworth, good banjo number; Adele Onci and Flora Althrop, neat dancing.——NEW PINEHURST PARK (J. P. Caples, mgr.).—Good vaudeville.——NEW PARK (Fred Dean, mgr.).—Otto Fisher and Jessie Blair Sterling, vocalists, doing well.——PLEASANT STREET (Harry Lynch, mgr.).—Good songs and pictures. HARLOW L. STEELE.

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(MAKE A DE HOOTCH A MA KOOTCH)

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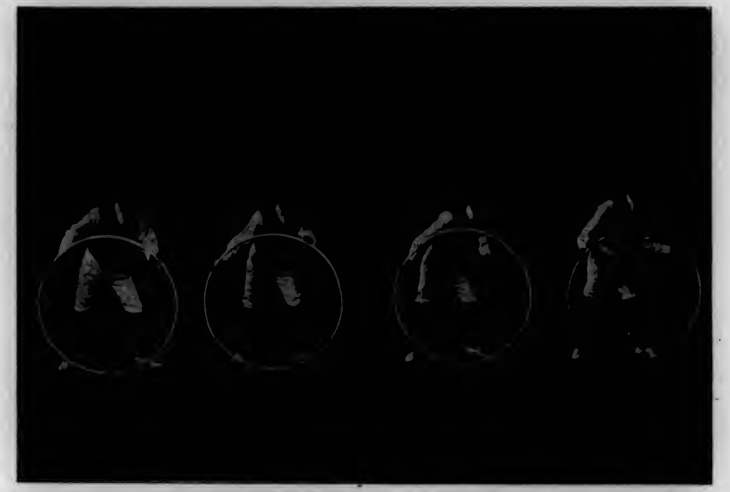
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VARIETY

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NEW ENGLAND MANAGER MAY RETURN TO MORRIS.

S. Z. Poli Said to Be Wavering Over His Future Booking Connections. Doesn't Like the Franklin Square, Worcester, for Opposition. United Denies.

Strong reports have been current during the week that S. Z. Poli, the New England vaudeville manager, with theatres in several Connecticut and Massachusetts cities, was undecided whether to remain in the United Booking Offices, where he has received his bills since leaving the William Morris office over a year ago, or make overtures to Klaw & Erlanger to place their vaudeville acts in his houses through the Morris office once more.

The rumors became so strongly evident at one time that an announcement was expected momentarily to the effect that Poli had again "flopped." At the United Booking Offices, while it was admitted that the reports were abroad, Percy G. Williams denied knowledge of any expression of dissatisfaction on the part of Poli, or any knowledge of his intention to leave.

Martin Beck, general manager of the Orpheum Circuit, and an officer of the United Booking Offices, indignantly contradicted the report. Mr. Beck said that not the slightest justification for the rumors had been given, and there was more chance of his leaving the United Offices than Poli.

Mr. Beck added that in the history of theatricals no organized body of theatrical managers had remained intact as had those banded together in the United Offices.

At the office of William Morris no information could be obtained, and the same result followed a visit to the Klaw & Erlanger's general offices in the New York Theatre building. Both professed ignorance of Mr. Poli's intentions and the reports concerning them.

Neither would Louis F. Werba, K. & E.'s general vaudeville representative, nor Mr. Morris state what position would be taken regarding bookings to be supplied Poli should that manager make application for K. & E. acts.

Another report credited E. F. Albee, general manager of the United Offices, with having stated he caused the Poli desertion rumor to be spread about, although no plausible reason for this action could be surmised.

The first report about Broadway could be closely traced to the United's staff, but this was accounted for by the telephonic conversation said to have been held between Poli and a member of the United when the confirmation of Klaw & Erlanger securing the Franklin Square Theatre lease in Worcester, Mass., was received by Poli, who was in that city at the moment it arrived.

Mr. Poli has always regarded the Frankling Square as most formidable opposition to his own house in Worcester were the former to play vaudeville. When B. F. Keith played the Park in competition with Poli's, Worcester, Poli worried lest the Franklin Square be secured by the vaudeville magnate.

Keith continued in the Park, however, until Poli joined his booking office. Upon the announcement that Klaw & Erlanger had changed their base in Worcester from the Worcester Theatre to the house they now have, Poli is reported to have called up the United Offices on the long distance 'phone, asking for Mr. Albee. He was not in at the time, but another important member of the agency answered the telephone. Over the wire he was informed by the manager of the situation in Worcester, and upon leaving the booth the United man is said to have remarked, "Well, Poli has gone."

P. J. Casey, of the Morris office, was absent from the city for a couple of days early in the week. It was "guessed" he had gone to Worcester, through his acquaintance in that section, and a report which was printed last week that restrictions were contained in the lease of the Franklin Square. Mr. Casey returned Wednesday. From appearances the object of his trip had been accomplished evidently.

A reason set forth as the probable cause of Poli's possible withdrawal is difficulty experienced in securing acts. The Poli future bills are lightly booked, and those only with acts not considered with opposition in prospect.

This, and the consequently expensive bills which he must provide to meet the coming competition are making the manager waver between his present source of supply and his first love.

There is an apparent lack of acts for United managers. Up to Wednesday six who book personally there had not their full bills for the season's opening week.

A manager from the West in the city this week said there was a scarcity of comedy acts in his section, and he had come East to hunt for them.

This stagnation in the supply of comedy acts available for the larger Eastern houses is attributed to the many contracts held by William Morris, and the full supply of material secured by the houses attached to the Western Vaudeville Association, the Chicago branch for the United Booking Offices.

On Wednesday Mr. Erlanger left town and was expected to return yesterday. Thursday Mr. Albee was said to be in Boston.

MAY McKENZIE'S VALUE.

Although she did not testify in the Harry Thaw murder trial, through being out of the court's jurisdiction, May McKenzie was well advertised in the public press at the time, and all these circumstances are brought together for the purpose of inducing a good-sized figure for Miss McKenzie's appearance in vaudeville.

One agent is anxious to know what Miss McKenzie is worth to the vaudeville stage, even before the trial performance, and the information will be a boon to him, as the vaudeville managers are apparently keeping it a secret.

BIG MANAGERS RECEIVE OFFERS.

Klaw & Erlanger, according to an authentic report, have overlooked no one in their quest for managers.

E. F. Albee, general manager of the United Booking Offices, and Martin Beck, general manager of the Orpheum Circuit, have both received offers to relinquish their present positions, and enroll under the K. & E. banner.

The negotiations, if they were really negotiations, never got beyond the proffer, which was not given recognition by the general managers. Owing to this they are in the dark as to the amount of salary they would have received, or their duties, while in the employ of the "Syndicate."

Reports are circulating to the effect that William Morris has lately been approached by persons in close relationship to the heads of the United Offices, who intimated to Mr. Morris that travel would undoubtedly benefit his health at this time.

For pocket money and expenses, Mr. Morris was told he could name his own figure, but one condition the present carried would be that he give up his booking office and retire from the show business.

Mr. Morris is said to have replied he never felt better in his life, and on account of his healthy physical state inactivity might result disastrously.

FOUGERE IN BURLESQUE.

As expected, with the expiration of Fougere's engagement at Hammerstein's to-morrow (Sunday) the French singer will have a siege with the burlesque patrons.

She has been engaged for ten weeks by the Columbia Amusement Company (Eastern Burlesque Wheel) and will be assigned to various shows during the time.

Upon the termination of her burlesque contract, Fougere will play over the Orpheum Circuit.

SHEAN AND WARREN PARTED.

The well-known vaudeville team of Shean and Warren has parted. Al Shean is said to have procured a new partner and will fill the time booked by the original act over the K. & E. circuit. Mr. Warren has engaged to play this season with "The Silver Girl," under the management of Frank McKee.

CHORUS GIRLS SCARCE IN WEST.

Chicago, Aug. 23.

Like New York, there is a dearth of chorus girls in Chicago. The few burlesque shows organizing here have experienced unusual difficulties in recruiting the number desired. The scarcity is attributed to the large number of musical shows starting from this town.

EDNA AUG'S NEW ACT.

Since Edna Aug came back from Paris she has conceived a new vaudeville act. She will not "do" the "scrub woman" any more.

The salary Miss Aug is to receive for her reappearance seems to be a source of much discussion between managers and agents. Miss Aug has named a figure, and there the matter rests.

JACK LEVY A PRODUCER.

"Uncle Sam's Boys," a singing quartet which makes its debut at Henderson's, Coney Island, next week, is the property of Jack Levy. This is Mr. Levy's first venture in the producing line.

K. & E.'S MONEY CAPACITIES.

The capacity in money for the vaudeville theatres of Klaw & Erlanger show that in many cities a bill of unusual cost could be presented. The list sets forth several houses capable of playing big shows, such as are claimed will be given at the New York Theatre.

The New York has a seating capacity of 2,200, with space for standees of nearly 200 more. Its orchestra holds 780 chairs, the balcony 640 and the gallery has room for 700. The boxes will accommodate 76 persons.

A list of the theatres and the estimated total box office receipts the houses are capable of receiving at the prices to be charged for the vaudeville shows given by K. & E. is as follows:

New York, New York	$25,000
Auditorium, Chicago	30,000
Hippodrome, Cleveland	30,000
Bijou (12 shows), Pittsburg	22,000
Edwin Forrest (12 shows), Philadelphia	20,000
Tremont, Boston	14,000
People's (12 shows), Philadelphia	13,000
Teck, Buffalo	12,000
Grand Opera House, Brooklyn	12,000
Sam S. Shubert, Kansas City	12,000
Royal Alexandra, Toronto	12,000
Academy of Music, Montreal	11,000
Mary Anderson, Louisville	10,000
Baker, Rochester	10,000
Garrick, St. Louis	9,000
Shubert, Milwaukee	9,000
Empire, Newark	7,500
Franklin Square, Worcester	7,500
Nelson, Springfield	7,500
Shubert, Brooklyn	6,500

RUNNING AFTER ANNA HELD.

Paris, Aug. 15.

The Paris office of H. B. Marinelli is anxiously running after Anna Held, who is in this gay capital, to induce her, if possible, to play in vaudeville next season for the Keith-Proctor combination. It is jokingly related here that a cable was received from Florenz Ziegfeld (Miss Held's husband) to the man servant in the singer's apartment directing that short shrift be made of the Marinelli office representative if he again called after four unsuccessful trips to see Miss Held.

By your next publication date the report of Anna Held's engagement may have been announced in New York.

But if Keith & Proctor hold a contract with Miss Held it is unknown to her.

—

A rumor this week said Anna Held had been secured by the United Offices. Miss Held is to play in the legitimate this season.

She holds a contract for four more years under her present management, and will again play "The Parisian Model."

Miss Held is reported to have cleared $4,000 a week net last season in the piece. The average weekly receipts ran $14,000 at the Broadway Theatre while Miss Held remained there.

PRINCE WRITING SONGS.

Arthur Prince, the ventriloquist, has written the lyrics for two songs, both placed with "Shapiro" for publication. Seymour Furth will compose the music.

Mr. Prince has three other songs under way, and he is writing a book meanwhile.

Ida Rene (Mrs. Prince) is expected shortly, when time will be secured for her.

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Vol. VII. AUGUST 24. No. 11.

The opening to-night of the New York Theatre by Klaw & Erlanger as the first house of their circuit to be placed in operation for this season in competition with the managers supplied by the United Booking Offices promises to be the beginning of a bitter fight between vaudeville managers—if it continues.

That it will continue is the earnest hope of every artist, for the artist and the public are the beneficiaries of vaudeville opposition, although the artist may be the unintentional means of bringing the opposing factions together. Competition for the best bills has an effect upon the salaries of the smallest to the largest acts, and this phase always receives the solemn consideration of the manager.

No one can well predict the outcome of the vaudeville fight. We believe there will be a definite move on the part of the two factions by Feb. 1. There are no grounds for this belief other than that by the date named it will become necessary to engage acts for the season of '08-'09. With competition still in existence the present standard of salaries will at least be then maintained, if not advanced.

Klaw & Erlanger are the aggressors in the fray. In all the cities where they have announced their vaudeville is to be given, a United manager is already installed. The established managers have discovered their box office is incapable of holding more money at the present prices of admission, which will not be increased while opposition lasts. With the increasing cost of bills the conditions alarm the United people, who are assured of a positive loss as compared with previous years, even though the average of business is kept up.

This same condition will impress itself upon Klaw & Erlanger before the season shall have progressed very far. Successful or no, figuring will commence where money may be saved or made, and the place the vaudeville manager always selects for economy is back of the stage.

With Klaw & Erlanger successful, the amalgamation may be delayed through the difficult terms of consolidation to be considered, but when two business men come together for mutual interest in a matter involving not hundreds or thousands, but hundreds of thousands, which may be returned to them by a shaving of the artists' pay, self-interest is pretty certain to prevail. The result will probably be two vaudeville circuits, working harmoniously, one taking in the larger cities and the other covering the country. Further than that the terms can not be conjectured.

Though by any process of payment or otherwise Klaw & Erlanger leave the vaudeville field, it is likely that the circuit which shall have been established by them up to that time will be carried on, in part, by the other side to frighten off and prevent future opposition.

The vaudeville question simmers down to whether Klaw & Erlanger have their price or whether they intend to attempt the subjection of vaudeville as they have done with the legitimate. Another side is whether the United will pay the price if it is named, and if not how an adjustment will be reached, in the event of a settlement, to pacify both B. F. Keith and A. L. Erlanger, the respective leaders.

Klaw & Erlanger have one advantage in the matter of organization in this battle. They are running their own circuit. The United Offices are taking care of several. In opposition, all managers demand the best shows possible. The Keith houses are the weakest points of the entire United line, but the larger ones are fortunately located in cities capable of supporting two or more vaudeville theatres under any conditions. Still Mr. Keith must give a show beyond his usual bill in the days of no competition. Messrs. Poli, Shea, Davis, Moore and the others whom opposition will strike in the smaller towns must even go Mr. Keith one better. The United Offices can not favor Keith in the matter of the distribution of the acts, nor can Percy G. Williams, who will for the most part look out for himself, take the cream of the market at a moment when the other managers are clamoring for a "good show" in a town where the "show" will draw the business. This may have a tendency to cause dissatisfaction among the United managers, and eventually redound to the benefit of Klaw & Erlanger, if they are awaiting such an opportunity.

The competition for acts has already caused dissatisfaction among the smaller houses, which the United will yet have to face. In the rush for acts a "blanket contract" plays an important part. This style of contract provides a uniform salary for the artist during the season. If the smaller manager engages the act he does so at the "blanket" price, which invariably is more than he paid the same act last season when the custom was for the medium and higher priced artists to suffer a "cut" for the small towns on the plea they had not the capacity or business to pay full price. The smaller managers have grumbled over the increased cost of their bills, and are still grumbling for that matter, without openly, with one or two exceptions, voicing their opinions.

Good shows, of course, in all cities will be the outcome, and a height reached from which not a great drop can be afterward taken. This is true also of the artist's salary. It may be reduced, but it must be a gradual reduction, with a monopoly existing while the retrenchment is going on. The smaller circuits in the West, also the East, which are rapidly increasing, create a demand for acts, and with the development of their entertainments will eventually hold up salaries to a certain extent.

The Poli circuit is in the strongest position of any of the United's. A good show at low prices has been steadily given at the Poli houses. M. Shea at Buffalo and Toronto, Harry Davis at Pittsburg, and J. H. Moore at Detroit and Rochester have done the same, but with a larger scale of admission fees. The summer has proven that in the medium-sized cities an average good bill leaves an impression upon the clientele which is hard to dislodge. It will require better houses and much better shows than the opposition gives to gradually wean away the patronage where there is not sufficient for two. The United believes it can give as good a bill as may be placed together. If this is so the opposition must then reduce its admission prices to compete, which will be ruinous to both and bring the factions together more quickly.

One unlooked-for happening will occur in case of a settlement. Prices of admission will be raised by the first-class vaudeville houses. This must follow, for at the present scale the bills which will be given cannot be maintained, and without the pace set being kept up to patronage will drop off to the losing point. This has been proven by the best known of managers, particularly Williams and Hammerstein.

The artist is making hay while the sun shines. Organization and a bank account may be of great benefit to him some day. Both should be carefully nursed while the managers are fighting.

In burlesque the two Wheels are commencing another season opposed to each other. This is good for the artists and the show. One receives more money and the other is better, but burlesque opposition is a dangerous experiment for the burlesque manager. Through it an opening is afforded Klaw & Erlanger to step into the breach, and with a combination of either side, crush down the other.

The burlesque men would be in a far more strategic position were they working hand-in-hand, with two houses or more in all cities which have shown during the competition that they were required to appease the local burlesque appetite.

A combination in burlesque would have no serious result for the artist. The managers have realized it is necessary to give a good show to draw the money, a better show than was ever given before, and a cleaner, more enjoyable one. For this artists are needed and will receive payment accordingly for a long time yet to come. If burlesque drops back to the former level managers may wish their business and reputations good-bye. At present it has the opportunity of becoming the popular amusement of this country. It can combine musical comedy, opera and vaudeville at a low price, but yet made a profit. The kaleidoscopic nature of a burlesque entertainment, presented cleanly and well, will always please if placed in the hands of competent people. "Business" and "numbers" thrown out of burlesque long ago will draw the applause of a Broadway audience at the present time.

The cast and the costuming are superior to that offered by the burlesque manager, but it is a proof. It seems as though Broadway in its light musical pieces is backing up toward former burlesque, while burlesque is forging ahead to the musical comedy standard of the time when a Broadway musical comedy was a musical comedy, not a collection of girls with stolen hackneyed comedy.

America is now the recognized field for the vaudevillian, whether native or foreign. Abroad the American demand for foreign material will cause a shrinkage of available talent in the course of time, if the present conditions keep up. This will eventually compel the European managers to loosen their purse strings to the artists, a dreaded event for them. It is related that recently an artist who left these shores booked for the next season at a big figure was refused time by English houses at one-fifth of the American salary to be received.

According to reports from the other side, Rosen & Bliss, a firm of English provincial managers, are the sort of men an artist does best by avoiding. Rosen & Bliss operate six houses in England and Scotland; Aberdeen, Dundee, Sunderland, Gates Head, Plymouth and Bristol. Their scheme is to have the act pay a large amount to secure releases, when one is desired, as much as one-half or more of the weekly salary stipulated being demanded. When this fails, a long "jump" is given. In England the longest "jump" is $10 transportation, and this Rosen & Bliss can do.

The Martin Brothers, trampoline act, have been booked for Australia over the Ricards time by the Marinelli London office. They will play from sixteen to twenty weeks, receiving transportation both ways and salary from the time of leaving London until the engagement in Australia ends.

WORK STOPPED ON WESTERN HOUSE.

Schenectady, N. Y., Aug. 23.

All work on the Electra, the new house in this city intended for the Western Burlesque Wheel, has been stopped. Two contractors have placed liens upon the uncompleted building, and the outlook is anything but rosy.

Mrs. Barry, the Albany burlesque manageress, who is largely interested in the venture, has not been seen about town recently, and a statement of the present condition of affairs can not be obtained.

GIRLS WITH MONEY, NOW!

The burlesque season may now be said to have opened. Here is the first of the regular fall crop of "notices." It was printed in one of the McKeesport, Pa., papers as a dispatch from Martinsburg, W. Va.:

> "The New Century Girls burlesque troupe, consisting of about twenty-five persons including four men, dropped into town last Friday morning from Hagerstown en route to Uniontown, Pa., and for awhile made it lively for the Martinsburg boys.
>
> "After all hands had purchased big straw hats at Thompson & Thompson's store, the gay party sang a song on the Lutheran church corner and then paraded around town much to the amusement of the onlookers. Then they marched to the Baltimore & Ohio station and took their departure.
>
> "The boys at the store say that the girls seemed to have plenty of money about them, which they were observed to carry in a secure place."

MLLE. MARNAC.

The subject of the front page portrait this week is Mlle. Marnac, a famous French beauty, now the star of the Revue at the Folies Marigny, Paris. The Frenchwoman has been engaged to play over the Klaw & Erlanger circuit in this country, and will appear here during January.

She is of the genuine French type, and is said by Americans who have seen her in Paris to be the first dyed-in-the-wool French singer to be imported to this country.

Mlle. Marnac in her work is full of expression, her singing being aided by gesticulations, eye-flashes and shrugs.

EXPENSIVE REPAIRS IN CHICAGO.

Chicago, Aug. 23.

While Charles P. Salsbury, the Klaw & Erlanger manager for the Western district of their vaudeville circuit, was in Chicago on his recent trip, he looked over the Auditorium and reported back to the general offices in New York that the plan of repairs laid out for the big house was insufficient.

It is now given out that Klaw & Erlanger have authorized a complete renovation of the Auditorium at an expense of $75,000, but the opening date set for "Advanced Vaudeville" will not be delayed. To overcome the vastness of the orchestra for singing and talking acts the "apron" will be brought some distance out in "T" shape, causing the loss of six rows of seats.

WILSON'S DEATH CAUSES CHANGE.

By the death of Bennett Wilson, Hyde & Behman's late general manager, a change of staff for the Brooklyn firm's houses has been made necessary.

Archie Ellis, formerly managing the Star, a Hyde & Behman theatre on the other side of the bridge, will assume the duties and office formerly in care of the deceased. Edward Behman, treasurer of the Hyde & Behman corporation, will take up the management of the Star.

Nick Norton will continue in charge of the Olympic (Adams street), and the Gaiety in Williamburg will also have its former manager, Mr. Clark, while the Folly will be under the direction of Mr. Kurtzman, who had been in the box office previously.

"NO. 2" THIESE SHOW.

A No. 2 "Wine, Woman and Song" company is now in process of formation by Mortimer M. Thiese. Meyer Harris, an "unknown" who was used during an emergency last season when illness forced the temporary retirement from the original cast of Alex. Carr, will have the leading role. Florence Amber has signed for the part held in the No. 1 company by Bonita. The second company opens in New Haven, Conn., Sept. 16.

AGENT SUES AGENT.

A suit has been brought against M. A. Shea, the agent, by Jenie Jacobs, a "sister" agent, who claims commissions due on the "Rockers," a "girl act" now playing in vaudeville under the direction of Mr. Shea.

Miss Jacobs asserts she was instrumental in the preparation of the act for American vaudeville and looks to Mr. Shea for about $1,200 commission.

Admitting that Miss Jacobs first broached the subject to him when abroad, Mr. Shea replies by saying that when he finally secured the production it was necessary to advance the money to complete it, and he placed the woman who had developed the idea on a weekly salary to finish her work, a condition not taken into consideration by Miss Jacobs, who had called his attention to the "Rockers" under the impression he could secure the act immediately. Therefore Mr. Shea disclaims liability.

JOHN WIGGINS "TOUCHED."

Detroit won't believe it, but Rochester may place some faith in the truthful story that John Wiggins, who with J. H. Moore runs the vaudeville houses (Temple and Cook's Opera House) in either of both cities, was "touched" for his "roll" last Sunday night on a 34th street ferry boat.

Mr. Wiggins placed a card case containing $40 in his hip pocket when leaving in the morning. He wanted to know that his money was always near him, and in this location could feel it without disturbing any one, but Mr. Wiggins forgot that in New York you are sometimes obliged to stand up.

On his feet stood Wiggins when the boat entered the ferry slip. One jovial fellow playfully poked Wiggins in the ribs, while another near spilled him over, but made ample and gentlemanly apology. Mr. Wiggins says at that moment his card case disappeared, although he knew it not until arriving home.

$2,000 SALARY LIST.

A burlesque organization carrying sixty-one people means no light expense in the salary department for the management. "The Colonial Belles," under the direction of Charles Falke, will have that number on its roster this season.

The show opens in Boston next Monday, and on the following Saturday Mr. Falke will pay out of the treasury about $2,000 in salaries to his company. A portion of this amount will be borne by the theatre under an arrangement made whereby all theatres on the Western Wheel during the season will share a certain amount agreed upon through the increased roster, and the additional business it is expected to draw.

A female band of twenty-five pieces will be a feature, and there will be a minstrel first part. McFarland and Murray will be the first "ends," to be followed by Eddie Horan and Billy Evans.

For sixty people the question of dressing rooms must be adjusted, and Mr. Falke has arranged his show, in houses where there is a shortage, so that the chorus shall be out of their rooms by the time the band has finished playing in front of the house. The girl musicians will then dress in the vacated rooms.

MORRIS BILLS IN DAVENPORT.

Davenport, Ia., Aug. 23.

The Turner Grand Opera House will open Sept. 8 as a vaudeville institution with variety bills furnished by the William Morris office. Last year the place was under lease to the Shuberts, and played independent attractions. This year it is an item on the Chamberlain-Kindt company's circuit, which also controls the Illinois theatre in Rock Island and Moline Opera House, Moline, Ill. The Moline house opened this week with Morris vaudeville and will run with weekly change of bills until Sept. 1. At that date the Rock Island theatre opens, and thereafter the bills will alternate between the two towns, playing three days in each. There are popular-priced opposition houses in this and the other two cities mentioned, and a lively fight is in prospect. Added interest is given to the struggle from the fact that Chamberlain has an old score to settle in Rock Island with Friedwalder, who entered that town recently with vaudeville, immediately adjoining the house of the Chamberlain-Kindt circuit.

MAY "LAY OFF" FOR DULUTH.

Chicago, Aug. 23.

As stated in VARIETY several months ago, the present Metropolitan Theatre, Duluth, playing the Western Burlesque Wheel attractions, will be torn down during the season.

It is asserted that the Western shows will be without a house there unless the proposed new burlesque theatre is completed by the time of demolition. The new structure, exclusive of the site, will represent an outlay of $100,000.

The billing for the opening program at the New York Theatre carries no "headliner." The program of the show is printed in the order of appearance, thereby avoiding controversies among the artists engaged. This plan will probably be continued.

"CLIPPER'S" LONDON OFFICE OFF.

The "Clipper" says "editorially" this week that its London office will be "removed" on August 31 from its present address to 14 Leicester St., and that George Henry Hibbert, editor of the English "Music Hall," will act for it thereafter.

The "Clipper" also said "editorially" or otherwise, probably otherwise, the following, which is "fierce" language for the "Clipper" to dally with:

> Some of our would-be competitors have been telling you from time to time what we were going to do, while we have been attending strictly to our own business and have been doing something entirely different. This move we have long had in contemplation, and now that our plans are fully matured, it is with pleasure that we make this announcement.

By "would-be competitors" the "Clipper" must refer to VARIETY. It's tough, but it's true, and the mildewed sheet did not wish to advertise this paper by mentioning its name, lest the few readers it has left might leave it altogether.

But VARIETY disclaims any intention of competing with the "Clipper." It is an honor that we will duck with speed and pleasure. Anyone who has ever read the "Clipper" requires no further reason.

And oh, yes! the "Clipper" forgot to mention in its "editorial" that 14 Leicester St., London, is the address of the publication office of the "Music Hall," of which Mr. Hibbert is editor. It is with pleasure also that we make this announcement, for Mr. Hibbert is at least alive.

EVA TANGUAY AT LAST SIGNS.

The United Booking Offices has at last the signature of Eva Tanguay to its contract, said to call for the singer's services for the next two years. Miss Tanguay was rumored to have the agreement some time ago, and while this was true in so far as the United's signature was concerned, Miss Tanguay held up the contracts until a week or so ago, when she completed the transaction by inscribing her name below.

The salary is said to be $500 and $600 weekly, according to the house and city the engagement is played in. It was thought that the animated vocalist had raised her price after her value had been proven by return engagements, but the contracts now read as originally drawn, which was during the first week she played the K.-P. 125th Street.

Miss Tanguay has lately acquired a "personal representative" in the person of a newspaper man who devotes some of his time to the dissemination of vaudeville gossip as it is "handed" to him in the "vaudeville" page of his paper.

In her United bookings Miss Tanguay expressly stipulates that she will not play the Union Square in New York. She played there several months ago, but her recollection of the visit is not a pleasant one. She was the feature of the bill, but during the engagement Reed Albee, the house manager, put a trial act on just before her turn and the eccentric comedienne made her bow to a half-filled house at 10 minutes before 6. That's the reason she has pinned the Indian sign on the Union Square.

Fanny Rice, the buxom comedienne, opens at the Armory, Binghamton, Sept. 2, after a vacation spent at Franklin, N. H. Miss Rice is still incensed against the gossips who started rumors of her illness.

WESTERN STATES' HEAD IN CITY.

Sam Harris, one of the heads of the Western States Vaudeville Association, came to town this week to fill out the opening bill for the Princess Theatre, San Francisco, commencing its career on August 31, under the Western States direction.

Mr. Harris will book for the Princess, Crystal and Wigwam in San Francisco all of which will play a higher grade of acts as a whole than the 25 other theatres booked by the same circuit, a large majority owned by it.

The Princess is situated immediately adjoining the Orpheum, and has a capacity of 1,800, about 300 more than its near competitor. Houdini, "the Jail Breaker," is in San Francisco as the headliner at the Orpheum for a few weeks' stay, and it is said that Mr. Harris may engage Brindamour, Houdini's rival, to play against him before the engagement shall have ceased.

Reports that the trio of houses of the Western States in the Coast city will play acts as high as $1,000 weekly have stirred up considerable comment since Mr. Harris' arrival. This will bring the Western States into opposition with both the Orpheum and Sullivan-Considine theatre in that city. Elsewhere on the Western States circuit opposition is had with the Sullivan-Considine circuit at many points.

John W. Considine, the director of the latter circuit, came East with Mr. Harris from Chicago, but further than a mutual agreement that the competition would be active and aggressive, no business matters were discussed, although they traveled together on the trip.

The Novelty Grand in Fresno, Cal., has been placed on the route sheet of Mr. Harris' concern, and Texas time is being sought. The Mission in 'Frisco is also one of its bookings now.

There is some belief that an arrangement will be made between the Western States and Klaw & Erlanger while Mr. Harris is here whereby the "Syndicate" will take over the Princess as an item in a Far-Western circle of houses to be operated by it for "Advanced Vaudeville," or an understanding arrived at under which certain K. & E. acts closing their time at Kansas City on the K. & E. route will be jumped to 'Frisco for the additional Western States weeks.

Through this connection with the Western States, whether by purchase or otherwise. it is rumored that the Western and Southern circuit of Klaw & Erlanger vaudeville houses will shortly be announced.

NEW CHICAGO AGENCY.

Chicago, Aug. 23.

A new institution devoted entirely to the booking of feature acts for circuses, fairs, parks and vaudeville theatres, under the name of "The Universal Booking Agency," has been started here by W. W. Freeman in the Rector building. Mr. Freeman, who is one of the best known men in the vaudeville business, has had varied experience in the field.

Mr. Freeman states that it is his intention to conduct the agency along original lines and will cater to all branches of the variety business, making a specialty of American and foreign circus acts. He contemplates opening a New York office.

Clifford C. Fischer, the agent, returned to New York on Thursday. He will remain here some time,

ORPHEUM GOES INTO MEMPHIS.

On Thursday last Martin Beck, as general manager of the Orpheum Circuit, appended his signature to legal documents which placed the Grand Opera House in Memphis under the direction of the circuit he represents.

The house was formerly conducted for vaudeville by Col. Hopkins, who ran it in conjunction with his other theatre at Louisville. It will be reconstructed, with the necessary improvements, and bookings are now laid out for it, commencing in October.

Memphis will fill in the loss of a week on the Orpheum Circuit heretofore occasioned by the jump into New Orleans. This leaves the circuit proper, when it shall be in full operation, with one week only open, the Orpheum to be operated in El Paso, Tex., having closed up another occasioned by travel to San Francisco. The loss remaining will be caused by the trip between Salt Lake City and San Francisco either way.

Mr. Beck stated that within a short while it was expected that this would be done away with also. He will leave for Memphis next week to look over the property.

Of the new Orpheum theatres in the Northwest to be added to the circuit this season, Mr. Beck said the house at Portland, Ore., would open during September, the exact date not having been decided upon.

STILL BUILDING.

San Francisco, Aug. 23.

The Washington Square Amusement Co. has been granted a permit for the erection of a $65,000 theatre on the site of the old Russian Cathedral in the North Beach district.

There have been all kinds of rumors and projects announced in regard to this very desirable site, but it looks now as if the new corporation will go ahead with the construction. It may be remarked as a singular fact that, while great efforts have been exerted to supply the Mission or South end of the town with vaudeville, this thickly populated northern section is still destitute of any amusement place.

A good dozen of houses have been built on paper, but the real ground has yet to be broken for the pioneer house. The old Broadway, which was a good money maker before the fire, has for some unexplainable reason not been rebuilt.

HURTIG & SEAMON AFTER MORE.

It is reported here that Hurtig & Seamon have secured options on sites at Youngstown and Canton (O.) and propose to build theatres as soon as the deals are consummated.

The Youngstown house, it is said, will be devoted to vaudeville. No other information could be obtained.

DOROTHY USNER'S OWN SKETCH.

Dorothy Usner, formerly featured in Broadhurst & Currie's plays, but who has been in retirement for five years, may return to the stage, appearing in vaudeville with a sketch called "A Woman of Few Words," from her own pen. Miss Usner is now Mrs. G. Baxter. She has been living in Paris since her marriage.

James E. and Lucia Cooper have engaged for "The Morning Glories."

STOCK IN CHESTNUT STREET?

Philadelphia, Aug. 23.

Despite the fact that it has been impossible to confirm the report that the Chestnut Street Theatre, which was taken under lease by Percy Williams last year, will be used for stock, the facts are presented in such shape as to leave little room for doubt, and it is most likely that the announcement will be made through the Keith office that the house will be opened about the second week in September with a first-class stock company.

It is known that prominent stock actors have been in communication with the Keith office regarding the company to be placed in the Chestnut, and it is said that the principals will be chosen from those who have been prominent in the stock companies at Boston and Providence. In case the stock company cannot be organized and shaped up in time for opening early in September, a week or two of vaudeville may be tried.

That opposition to the People's is expected is gleaned from the fact that overtures have been made toward securing one of the other houses situated in the mill district to be used for vaudeville. There is the Empire, a very small house, far up in Frankford, and the Kensington, which is not far removed from the People's. The Keith people are suspected of being the ones seeking a house, but nothing definite can be learned.

Contrary to the "official announcement" given out that vaudeville would be continued in the Chestnut Street Opera House, after the Forrest opens, legitimate attractions will be given here, the "Follies of 1907" being the first announced.

INTER-STATE WANTS BOOKINGS.

E. F. Carruthers, president of the Inter-State Circuit, which controls a string of vaudeville theatres in the South, was in New York this week, and called upon Weber & Rush.

The firm lately acquired the El Dorado in Atlanta, and announced their intention of conducting the house through a corporation for vaudeville, with the intention of annexing other Southern cities.

The Inter-State books through the Western Vaudeville Association in Chicago, the Western branch of the United Booking Offices, where Weber & Rush receive their bills. The entire country South of the Mason and Dixon line is claimed by the Inter-State for vaudeville purposes through the booking offices as against any other manager or circuit similarly connected.

The conference between Messrs. Weber and Carruthers will probably result in an agreement being reached whereby the Inter-State will furnish the attractions for whatever theatres are added to the circuit in the South, and the Inter-State will then waive the rights claimed.

VAUDEVILLE IN ELGIN.

Chicago, Aug. 23.

Charles T. Kendt, of Burlington, Ia., of the theatrical firm of Chamberlain, Harrington & Kendt Co., which controls a circuit of legitimate houses in the middle West, secured an option on two pieces of property in Elgin, Ill., upon which he proposes to build a vaudeville theatre to cost $30,000. Elgin is thirty-five miles west of Chicago and considered a good show town.

NEW ZEALAND MANAGERS SURVEYING.

John Fuller, Jr., of John Fuller & Sons, the leading theatrical managers of New Zealand, with houses at Dunedin, Christchurch, Wellington, and Auckland, left New York on Thursday after a short stay for Chicago.

Mr. Fuller, who is a son of the head of the firm, is on a trip around the world, having left his home last December. From Chicago he goes to San Francisco, and thence to the Far Eastern countries, returning to New Zealand around Christmas.

Next year Mr. Fuller, Sr., will make the trip, and in 1909 Walter Fuller, the general manager and other son, will take his turn at going around the globe to become thoroughly familiar with theatrical conditions in all parts of it.

In New Zealand the Fullers play both variety and legitimate attractions. The vaudeville bills are made up in the same manner as here, with mostly Australian acts. The headliners run from $150 to $250 weekly, with big features at a larger figure given at intervals.

Young Mr. Fuller, who is accompanied on this trip by his wife, was much impressed by the massiveness of American vaudeville in respect to the salaries and high rental of theatres. A very good theatre may be secured in New Zealand for from $300 to $400 weekly, and when told how many English pounds would be required for a New York house Mr. Fuller was amazed.

Neither could he overcome his admiration for an American manager who "squandered" one thousand to fifteen hundred "pounds" ($5) on his weekly show alone.

BIG JUMPS FOR SMALL ACTS.

San Francisco, Aug. 23.

The Victory Theatre is now being rushed to completion and is expected to be finished about the middle of next month. Continuous vaudeville at popular prices will be the policy.

After finishing the Mozart Pennsylvania time acts will be jumped to Kansas City and Salt Lake, thence to California, where the Victory people will give six weeks between San Francisco and San Diego.

Manager Levey, who has just returned from the southern part of the State, announces the completion of arrangements for the playing of the acts at San Diego, Los Angeles, San Bernardino, Bakersfield and Fresno.

The office of the Alpha Circuit declined to name the houses secured, but said that all would be in readiness to play their acts as soon as the Victory opens, about the 1st of October.

ONE SHOW IN FULTON.

Fulton, N. Y., Aug. 23.

There will be vaudeville at the Luescher theatre here next week. Brindamour is supposed to be the headline attraction. The understanding in town was that The Fays (John T. and Eva) were to be the big attraction, but report says that Mrs. Fay ojected to the engagement through the proximity of Fulton to Syracuse, a city formerly the home of the Fays, but which they have no love for. Syracuse claims an even break on that score.

NO LICENSE FOR DR. BODIE.

Unless the Police Commissioner is satisfied as to the genuineness of the performance intended to be given by Dr. Walter Bodie in this city the English "healer" will not appear over here this season, as expected.

He was to have played under the management of Al H. Woods, Mr. Woods has gone to an expense of $5,000 for printing, etc., but now the Commissioner declines to issue a license for the performance, on the grounds that from the nature of the show it might become necessary for the police to stop it after the first showing.

Mr. Woods has been after the large amusement halls in New York, and an especial effort was made to secure Madison Square Garden. Finally it was decided by Klaw & Erlanger that the Doctor (who holds an American medical diploma) should play on the New York Roof during October and November. This was by an agreement with Mr. Woods, and when the license was refused Mr. Erlanger, together with "Big Tim" Sullivan, attempted unsuccessfully to have the decision reversed.

Dr. Bodie held a contract from Woods, obtained through Jenie Jacobs, the agent, for eight weeks at $2,000 weekly, with an optional clause for 15 weeks more at $3,000. As a New York showing is necessary to his tour out of town the absence of a theatrical permit for the Doctor to appear publicly in New York will stop his appearance anywhere on this side until the matter of the license has been straightened out, if that becomes possible.

TRIXIE COMES HIGH.

If the vaudeville managers play Trixie Friganza at her present estimate of the amount her weekly services should net her in vaudeville there will be a large dent in the box office receipts after the salary envelope is made up.

Miss Friganza is asking $800 per week through her agents, Vion & Lowe. She has been on Broadway since "The Orchid" arrived at the Herald Square Theatre. Some time ago Miss Friganza took a fling at the variety branch, but fell back into the legitimate. Those were the days when "K. & P." and "K. & E." did not appear against a background of gold certificates to every one with vaudeville aspirations.

CLAIMS COMBINATION IS FORMED.

The New York branch of the H. B. Marinelli agency received a cable this week from the Marinelli main office in Paris that the co-operative booking arrangement of the German vaudeville managers had been accomplished. A number of German agents and Marinelli met in Berlin a few days before the date of the cable to talk over terms, according to the message. They were in conference five hours and at the end of that time the scheme is reported—by Marinelli—to have gone through.

Reports have reached this side at intervals that such a scheme is in process of formation, but a number of independent German managers had not yet pledged themselves to the plan, nor had terms been definitely fixed. No further details are at hand in New York, the Marinelli cable to the Marinelli office promising details by mail.

FOREIGN REPRESENTATIVES APPOINTED.

Manny Warner, of Somers & Warner, the London variety agents, arrived in the city this week for consultation with Alfred E. Aarons in reference to bookings for the Klaw & Erlanger circuit abroad; also some acts which Mr. Warner has ready for delivery.

Somers & Warner book for Walter Gibbons, who have sixteen houses in England, and Thos. Barassford, with about twelve, besides placing attractions with the Palace in London and other theatres. They have grown considerably lately and are rated as one of England's leading agencies.

Mr. Aarons leaves in September or October for another lengthy tour of the other side, going into the depths of India and Egypt for attractions.

Arrangements have been made for Klaw & Erlanger's representation abroad, through Mr. Aarons, with F. King, the Paris agent, who has the exclusive bookings for the Apollo in that city, besides sixteen other Continental houses and the Sequin Circuit in South America. Mr. King will report on desirable acts and novelties, and act as the intermediary between other foreign agents in Paris and the Klaw & Erlanger circuit.

In Berlin Carl Edward Pollock will occupy a similar position, and Agent Berman will be a Klaw & Erlanger representative in Genoa. Mr. Berman is the director of the Verdi Music Hall in Venice.

Foreign representatives for "Advanced Vaudeville" will be placed in every important variety centre of Europe, is Mr. Aarons' statement.

LEAVITT BACK WITH ACTS.

M. B. Leavitt, who travelled in Europe during the summer scouring foreign countries for novelties to play on the Klaw & Erlanger bills, returned here last Saturday with only the clothes he had on. Mr. Leavitt's trunks are wandering somewhere between Barcelona, Spain, London and New York.

With him came the Spanish dancers who are on the New York's opening program, and Leavitt submitted to K. & E. several foreign acts he had placed under option while away. Among these are the Four Aeronauts, German acrobatic dancers; the Robertys, two girls and a boy, who also dance acrobatically, and Staw's monkeys, said to perform extraordinary tricks without being attached to leading strings.

While away Mr. Leavitt mentioned he had secured over twenty acts which were available for the K. & E. time.

JOHNSON GOES TO ORPHEUM.

Anton C. Johnson, at present one of the managers of the New York branch of the H. B. Marinelli agency, will leave that post at the end of next week, taking up a new position with the Orpheum Circuit in charge of its foreign bookings.

Mr. Johnson was the chief representative of Marinelli in this country until he was supplanted in the New York office by Charles Bornhaupt somewhat over a month ago.

Theo. Babcock, formerly of "The County Chairman," will play vaudeville this season in "The Tipster," the former Frank Mayne sketch. M. S. Bentham has the booking of it.

AGENTS OBJECT TO FAVORITISM.

A triumvirate of booking agents, acting as a committee of the whole, waited on Percy G. Williams Tuesday morning to protest against favoritism shown two other agents at the United Booking Offices in the St. James Building. It was explained to Mr. Williams that a new ordinance in effect for the past ten days barring all agents from entering the sacred precincts of the booking department was being enforced only on those outside the pale, the innuendo being especially directed against two of the largest agents in the business.

Mr. Williams listened attentively and brought the trio before General Manager Albee for adjustment. Mr. Albee explained that a room had been set apart for agents to transact their business, and that there was no disposition to bar the legitimate ones—on the contrary, they were more than welcome.

After threshing out the matter in detail the pair of heretofore favored agents were sent for and told that in future they must do business on the same basis of equality as the others, and P. F. Nash was instructed to spend a considerable portion of his time in the agents' room in direct consultation with them for the purpose of receiving and submitting for approval or rejection a list of their respective wares.

ENJOINS "FLUFFY RUFFLES."

Suit has been instituted by the New York "Herald" against Frances Rockefeller King, to restrain her from producing in vaudeville a sketch under the title of "Fluffy Ruffles." Miss King recently wrote a piece under that name, and secured a copyright to it.

The "Herald" has been printing a cartoon series under the name of "Fluffy Ruffles," and its application for exclusive dramatic rights to it is now pending before the Librarian of Congress in Washington.

In affidavits attached to the moving papers in the suit brought by the "Herald" it is stated that Clyde Fitch is writing a comedy around "Fluffy" and it is to be produced soon. It is on this ground that the paper asks for the restraining order.

Should the case be decided in Miss King's favor the "Herald" will be under the necessity of settling with her before they can make the proposed production. House, Grossman & Vorhaus represent Miss King in the litigation.

PARK AGENTS BEFORE COURT.

Argument on the order to show cause why they should not be punished for contempt of court, recently issued against Harold Cox, Felix Reich, James Plunkett and Hans Meyerhoff, was up before Justice Brady in the Supreme Court last week and postponed until Sept. 3.

Reich and Meyerhoff have not yet been served with a copy of the order. It is stated by the plaintiffs that both are out of the jurisdiction of the State court. Cox and Plunkett were anxious to go ahead with the argument, but Mrs. Meyerhoff, who is instrumental in bringing the action, refused to proceed until all the persons named in the order were present.

Kitty Traney has returned from her European trip and will open on the Keith time next week.

BENNETT'S, MONTREAL, OPENS.

Montreal, Aug. 23.

The new Bennett Theatre opened Monday night. The opening had been widely heralded, and by Friday night of last week the house was sold out for the first three night performances of this week. Virginia Earl and company are the headliners.

The Montreal house inaugurates a new policy. The show opens at 1:45 o'clock and runs until 10:45 p. m. without intermission. The old plan of playing certain acts three times a day has been abandoned and ten acts are employed to stretch over the whole show, with only one afternoon and evening performance a day each. There are no "three-a-day" acts on the bill.

The new theatre is said to have cost $150,000 and is modern in every respect. It was to have opened last season, but postponement after postponement carried the premier performance over until this week. At the opening telegrams were received from B. F. Keith, E. F. Albee and the officers of the United Booking Offices.

There is a lively fight for patronage in prospect in Montreal. The United claims to have the advantage at the outset. The Bennett people are in the vaudeville business pure and simple, according to the United way of looking at the situation, and are bound to stay with their enterprise to the finish. On the other hand, the Sparrow people, who will turn their Academy of Music over to Klaw & Erlanger's "Advanced Vaudeville," have a piece of property which has always been a large winner for them as a "rep" theatre. According to the United system of figuring, the Bennett people will stay with the vaudeville venture longer than will the Sparrow Amusement Company in case of early losses, as the latter know they can go back to a profitable enterprise by reverting to the old policy of dramatic shows, provided Klaw & Erlanger have not taken a lease on the Academy.

Another town in which K. & E. and Bennett will clash is Hamilton, Ontario, Canada. The Savoy there, booked by William Morris, opens Aug. 26 with the Pekin Zouaves as the headliners. The rest of the bill is made up of Chummie LaMara, Fresto and dog, Hess Sisters, Ed Latel, Brown and Nevaro and Willie Hall and "Buster." It played the Morris bookings last season and is not technically on the K. & E. circuit.

The Bennett house in Hamilton opens Sept. 2, but the first show has not yet been announced.

MARGARET FEALY SELECTS ANOTHER.

Margaret Fealy has hit upon another partner for her vaudeville sketch, written by Alfred Sutro, the English writer. This time, Miss Fealy's choice has fallen upon Harrison Hunter, now playing with the Bellows' Stock Company at Denver.

It will be Oct. 1 before Miss Fealy is ready for the vaudeville stage. If an opening week's engagement is not at once forthcoming, Miss Fealy will accept one of the many legitimate engagements offered her, 'tis said. M. S. Bentham has the matter in charge.

The Alvin Brothers (John and Peter H.) will dissolve partnership on Sept. 7. Peter H. will work alone.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Brighton Beach, Aug. 22.

Editor VARIETY:

Mr. Ritchie writes he is glad I think his show is a hash-up of several of Fred Karno's sketches. My brain would have been as hazy as he pretends to imagine, and no doubt would desire, had I not been able to come to that conclusion.

I wrote a simple letter of facts, which facts can undoubtedly be upheld. There was no personal, petty jealousy needed as an incentive to defend one's employer's own property. The true, honest business spirit of which he writes must be strongly developed in Ritchie—especially the "business." When he left Mr. Karno's "A Night in an English Music Hall" company, of which he was a member, he calmly appropriated the whole of the business, situations, etc., and placed them in the third scene of his new employer's (Mr. Gus Hill's) production of "Around the Clock," without warrant or permission, not to mention having induced several other members of the then Karno company to leave and join him in the enterprise.

The personal attack on me in Ritchie's letter is merely a "bluff" to cover the lack of any real defence of his actions—a sort of attempt to shift the issue.

A while ago Ritchie wrote to Mr. Karno and asked his permission to produce some of his sketches in this country, taking occasion at the same time to pass some extremely detrimental remarks on myself and the company at present over here. These remarks were unasked for by Mr. Karno and received the consideration they deserved, for Mr. Karno did not give Ritchie any of the rights requested. If Ritchie has been quick to discover the immaterial slip I made in my first letter. I said "the breakaway balcony leaving the person suspended in mid air was the finale of 'The Dandy Thieves.'" I might have said it was the finale of the first scene of that sketch without much cudgelling of memory.

Depend on Ritchie knowing all about the Karno shows. He should. He has been with the firm long enough—as he says, longer than I.

A breakaway balcony may have been used twenty years—probably fifty years—ago by our grandfathers, and still more pantomime business of various kinds and styles; but I am still of the opinion that Ritchie's sketch is not, as he claims, original, but is, in fact, nothing but a deliberate and wilful stringing together of various points and situations from Karno's sketches, many of which Ritchie has taken part in and is familiar with.

The last paragraph of his letter is the most impudent. In it he claims the protection of the very law he has done nothing but set at defiance since he blossomed forth as a "producer."

He says the proof of his "originality" is his bookings. I notice, as another proof of his originality, he surrounds himself as much as possible with people who, like him, have been with the Fred Karno companies.

Alf. Reeves,
Manager Fred Karno's American company.

P. S.—I am truly sorry Ritchie's letter writer doesn't know Mike Morris.

Portland, Me., Aug. 17.

Editor VARIETY:

Seeing an announcement in a certain theatrical (?) paper, that one Mike McDonald of McDonald and McFarland uses the title of "The Iceman," and claims to be the originator of same, I wish to state that I used that title when he was in 'Frisco. I am still using it, and have programs for proof. Please publish this in the "Forum" and make it strong.

Al G. Hays,
Of the Knickerbocker Four.

Albany, N. Y., Aug. 18.

Editor VARIETY:

In regard to the letter in VARIETY yesterday, W. S. Harvey and company wish to say we are doing an act which we claim to be the originators of. It is our own original idea, such as a complete parlor suite, and we don't know of any other juggling act of its kind in existence. We have played all the principal cities in America, and are known as the only originators of an act of its kind. Mr. W. S. Harvey we have never seen nor heard of.

Parker Brothers.

Terre Haute, Ind., Aug. 16.

Editor VARIETY:

A rumor around Chicago says that Summers and Winters were closed on the Ammons Circuit some time ago. I wish to contradict it. On the contrary, we were compelled to play the nine weeks, as Mr. Ammons got out an attachment in every town each Saturday on our trunks and salary, paying us a half a week's salary and giving us a due bill for the other half, payable in the next town on Wednesday, although we gave him two weeks notice. Our act must be O. K. or Mr. Ammons would not pay out $15 to $25 for attachments each week just to keep us playing. If any manager, agent or artist doubts this statement he can correspond with the sheriff at Ellwood, Goshen, Wabash, or other towns in Indiana.

Summers and Winters.

Philadelphia, Aug. 21.

Editor VARIETY:

I wish to call your attention to an error which you published last week. It is not Loie Fuller, but Ida Fuller who opened at the Chestnut Street Opera House, Philadelphia, on Monday.

I am sure in justice to us both you will be glad to rectify this mistake by giving it prominence in your next issue.

Ida Fuller,
"La Sorciere."

FLEURETTE DEMAR MARRIES.

On last Saturday Fleurette DeMar, sister of Carrie DeMar (Mrs. Jos. Hart) was married to Glenwood White, late of "In Nordland."

Mr. and Mrs. White are spending their honeymoon at Atlantic City.

Al H. Weston and Irene Young will put on "The Gadding Gossipers," a new act written by Junie McCree and John Gilroy, at Pastor's Monday.

CHEAP SLIDES PROMISED.

The Adams Novelty Company has been formed to promote the sales of cheap slides, patented by F. J. Adams the inventor. They will be lithographed on cardboard and can be sold at a profit to the music publisher or dealer for from 80 cents to $1, according to Maurice Shapiro, the publisher, who is largely interested in the venture.

The slide industry has grown to large proportions in this country. Mr. Shapiro estimates that not less than $250,000 annually is spent in purchase of the glass plates, which have retailed at from $5 per set upward. The coloring, careful packing and shipment have been expensive items, but no improvement in the manner of producing slides has come forward in years.

Under the Adams plan, says Mr. Shapiro, slides can be placed in an ordinary envelope and sent anywhere without danger of breakage. The patent has been tested and found satisfactory.

Another invention of Mr. Adams is dissolving views, a fault of the present slides. Mr. Adams has also perfected what is called "The Natascope," a sort of photographic instrument which will reflect faithfully on a sheet the motions of any person seated behind it. This is chiefly depended upon for comedy pictures when desired.

BROKE DATE FOR BENEFIT.

Last Sunday night a benefit for the Jewish Home for Consumptives at Denver was given at the Arverne Pier Theatre under the auspices of a Ladies' Auxiliary and the management of Harry Cooper (Empire City Quartet). Mr. Cooper had secured the promise of a large number of acts to appear on the evening and they had been advertised.

Sunday afternoon, however, Mr. Cooper learned that many of the artists would not present themselves and hurried to New York in an automobile to fill up the show, in which he was successful.

Among those who promised Mr. Cooper to play but failed to were Hoey and Lea and Radie Furman.

About $1,500 net was realized for the home. The bill consisted of the Four Mortons, Empire City Quartet, Cliff Gordon, Dave Lewis, Fields and Ward, Hawthorne and Burt, Two Pucks, Charley Brown, James and Lucia Cooper and Max Winslow. Lee Harrison officiated as announcer and stage manager.

BOUCICAULT AND WIFE IN SKETCHES.

Following the example of her husband, Aubrey Boucicault, Ruth Holt, formerly leading woman with Richard Mansfield, will enter vaudeville during the coming season. A new sketch has been written for her by James C. Harvey and the act will be billed as "Ruth Holt and Company."

Aubrey Boucicault opens September 2 at Williams' Alhambra with the sketch "She Loves Me, She Loves Me Not." Both acts are under the management of Samuel H. Wallach & Company.

Abrams and John have been booked for 40 weeks, opening at New Bedford Monday.

HUGO "THROWS" ABE.

Hugo Morris returned last Monday from a two weeks vacation. On the same day Abe Holtzman, the music writer with Leo Feist, also came back to town. They sojourned at the same resort, a place where there was water you could swim in.

During the vacation both were bathing at the same time, when Mr. Holtzman received an inspiration from stubbing his toe on an unpolished rock secreted in the mud. Calling for Mr. Morris to come over, Holtzman moved away and after Morris had stubbed his toe likewise Abe said:

"Hugo, I've a great idea for a story and we can give it to VARIETY. You know that I stubbed my toe too, so don't get sore and I'll tell you what we'll do. When we get back to the city you say that while in swimming you had a cramp and almost drowned, but some one saved you, and when they all holler 'who?' you just say, offhand like, 'Why, Abe Holtzman, the fellow who writes those marches for Leo Feist.' Don't forget the 'marches' and 'Leo Feist,' Hugo, will you?"

Hugo promised he wouldn't and remained awake all Sunday night while the train was looking for a break in the rails to give the lawyers work against the railroad. Monday morning Hugo had his "story." Meeting a representative of VARIETY Mr. Morris called him to one side, saying:

"Would you think it boasting if I told you I saved a life while away?" Being informed that the world should know of any heroic act, Mr. Morris continued: "Well, it was this way. You know Abe Holtzman. He's with Leo Feist and wrote 'Smoky Mokes.' Abe and I were in swimming and Abe got a cramp. I jumped out of the boat and after I loosened Abe's collar, gave him some brandy, and he wrote another march while sitting in the swing."

Then Hugo's conscience smote him. He grew confidential. Said Hugo: "On the quiet, you know, it isn't so. Abe wanted me to say that I had a cramp and he saved me, so I guess I'll 'throw' him. Will it be all right?"

PINCUS EXONERATED.

Last week before the Commissioner of Licenses came up the complaint preferred against Louis Pincus, the Eastern booking agent for the Western States Vaudeville Association. It was preferred by Gorman and West. Jennie Conchas had also charged the agent with improper conduct in the course of his bookings, but Miss Conchas did not appear.

House, Grossman & Vorhaus represented the artists, Gus Dreyer appearing for Pincus. After a spirited argument the Commissioner decided Mr. Pincus had committed no act to bring him within his disciplinary powers, and referred the complainants to a court of equity for redress against either the agent or his principal.

The St. Onge Brothers will play the Sullivan-Considine circuit this season, opening at the Lyric, Cleveland, on Oct. 14.

Josie Allen, the impersonator, has signed for 30 weeks with the Western Vaudeville Association, opening Monday.

LONDON NOTES

London, Aug. 15.

The old Romans, 2,000 years ago, said of those who peddled fanciful schemes that they were "selling smoke." A good deal of smoke has been sold in the past few days by the world's amusement exploiters, though of course there may be some fire behind the smoke. No doubt both your great combines would like to control the European market, but their happy thought schemes are jumped into the papers rather prematurely, while reporters add extravagant remarks which make the matter worse. All this stuff is read with cold storage faces by the managers of London. Why didn't these men with millions to burn come and make a bid for the London Coliseum? If they are going to stand Europe on its head, how is it Keith has spent so many years at not getting open in London?

For some time past stage wrestling has been having quite a boom among the Irish. —G. H. Chirgwin's wife has presented him with a little daughter, and the name he gave her—Joy—is sufficient index to his feelings over the event.

The Alhambra Music Hall in Brussels, which is now being renovated for early opening, was sold to Mr. Barrasford by no less a personage than Joseph Chamberlain, who fell heir to it through the death of a relative. The opening will not be before October. Everybody is glad to see Mr. Barrasford securing a start on the Continent, and we might note that his house in Paris has been extremely successful. There is no doubt Brussels will be a seven times winner, but Berlin is the town that is aching for an up-to-date foreign manager. Do we prognosticate?

Prince Robert de Broglie and wife are back here to fill English dates and complain that certain demonstrations against them at the Salone Margherita, Rome, as well as in Paris, were prearranged and discreditable affairs of a kind not altogether unknown on the Continent.

A provincial paper notes the welcome given Vesta Victoria on her return from "the gold-strewn shores of the United States."

Big pageants have been going in the provinces. The one at Oxford rather amazed Mark Twain, and now Liverpool is jammed to see one with 1,500 participants. London has thirty-nine people to the acre, and Liverpool that number reversed (93), so it's easy to scare up a crowd there.

At Coventry La Milo has done her Lady Godiva ride and had immense free advertising. La Milo would not have been allowed to ride in tights if she hadn't put some transparent chiffon around them. The ride, of course, was bioscoped.

The cool summer has made a hard season for the pierrots, and there's talk of a large revival of "negro minstrelsy" next season, on the yellow sands. In theatres Livermore starts his touring minstrels this fall. J. W. Vogel threatened to come to see us from the States, but seems to have changed his mind.

Arthur Roberts, Ruby Celeste and a chauffeur were all thrown out of a motor car in collision with a brake en route to Yarmouth. Miss Celeste was found unconscious and taken to a hospital, where at last accounts she was slightly better. Roberts hurt his leg but is working, and the chauffeur escaped with a shaking.

Carlton, the lanky magician, writes from Australia that he is now an expert at boomerang throwing. August Van Biene, the 'cello player, is nearing 5,000 performances with his broken melody.

English licensing authorities are getting rather particular and have lately refused licenses to a number of places on the fire-trap order.

George Formby at the Liverpool Olympia this week, the popular singer of "Walker Walked Away," has been talking of his bitter busking days ere he broke into the business and how he once walked eight miles without shoes or stockings through a blinding snowstorm to Hull, begging assistance from artists who refused him but are to-day proud to shake hands with him. At one time he was so thoroughly disgusted with the art of entertaining that he worked two years as a loom builder, but the footlight fever returning he drifted to "free and easies." Then a touring engagement for $7.50 per week made him think he was in clover, and when an agent offered him $25 per week —$5 more than Harry Lauder got the first trip—he thought his fortune was made. T. E. Dunville recalls when his pantomime salary was "one pound a week and clean the pony."

A late cinematograph film now making a hit at the halls shows the Indian fights and wild wood adventures of one Daniel Boone, the pioneer of Kentucky.

George Gray, "the Fighting Parson," has been dubbed by some one the "Music Hall Messiah," for though not a teetotaller he blames nine-tenths of English crime on drinking and declares that next winter he is going to lecture against it in all the principal cities; likewise against gambling. Gray is said to be the only English music hall artist who has never bet on a horse race.

At a Coliseum meeting last Wednesday the last reconstruction scheme, involving the ultimate payment of about a million dollars for the entire assets of the establishment, was recommended and will probably go through. Oswald Stoll still has faith in the ultimate success of the house.

The exodus to America is beginning and will soon reach alarming proportions. Valazzi, Hardeen, George Connor, Chris Richards and wife have left for the States. Caicedo goes in a few days. Hanvarr and Lee, Stelling and Revell, three Sisters Urma, the Jees and various others announce sailings.

SHORTAGE OF ACTS.

Even at this early date, before the actual opening of the vaudeville factional fight, there are beginning to crop up indications that the independent manager is going to have his own troubles later on.

Maurice Boom, booking for the D'Esta-Boom circuit of popular priced houses in Pennsylvania, has not yet been able to place together the opening bill for his Family Theatre in Chester, Pa. This house employs standard acts up to a maximum price of between $200 and $250. It is scheduled to start the season on Sept. 2. Mr. Boom declares that he has the personal acquaintance of not less than 3,000 artists, but, notwithstanding an advertising campaign for acts in the professional journals, he has been unable to secure a complete program for the opening week.

Replies to his advertisements have come to him to the number of 500 or more, but they are all unknown artists playing the provinces. Mr. Boom explains the shortage on two grounds: one is that the park season overlaps the opening of vaudeville activities in early September, and many good acts are employed on this sort of time; the other explanation of the unprecedented shortage is that in the competitive bidding of Klaw & Erlanger and the United Offices for standard acts of the middle class the entire supply has been booked up. If they are not booked up, says Mr. Boom, they expect to be when the vaudeville war opens in earnest, and are holding off to make the best possible terms with one side or the other.

INTEREST FOR APPRECIATION.

It was announced this week at the Orpheum Circuit Offices at the St. James Building that in appreciation of the services rendered by Frank Vincent, the Eastern representative of the circuit for some time past, Mr. Vincent had been given a financial interest in the profits of some of the Orpheum theatres.

A while ago Mr. Vincent was reported to have received a similar token in one theatre.

Victor Herbert's act "The Song Birds" opens Monday at Percy G. Williams' Alhambra.

CANCELLED AT SHORT NOTICE.

In their first season alone DeHaven and Sydney, the young dancers, who left Gus Edwards' "School Girls and Boys" to branch out for themselves, are receiving the usual experiences, due to arrive sooner or later.

The boys open their regular season on Monday, booked through the United Offices. For this week they held a contract to appear at the Metropolis Roof, signed by Hurtig & Seamon, who manage it. The agreement was entered into and signed by the firm the Tuesday before the opening show. It carried a one week's cancellation clause upon notice from either party.

On Saturday night last at 10 o'clock DeHaven and Sydney received a registered letter from the firm, written in ambiguous form, notifying them the date had been cancelled.

This the youths refused to accept and have reported at the Metropolis during the week, ready to appear upon the stage. They say an action will be brought against Hurtig & Seamon to collect the full week's pay.

McKEESPORT HOUSE CHANGES POLICY.

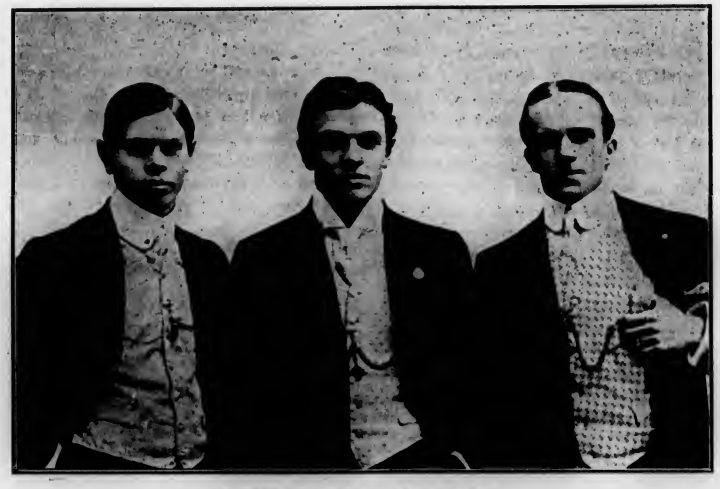
McKeesport, Pa., Aug. 23.

White's Opera House, formerly devoted to melodramas, will open Sept. 9 under a new policy of vaudeville, booked by Wesley & Pincus, New York agents. It is probable that acts playing this house will come into McKeesport after filling the four weeks of the Boom-D'Esta circuit in Pennsylvania, booked by Maurice Boom, in New York.

Wesley & Pincus and Boom have agreed to this arrangement in order that the local variety venture may have the advantage of being an item in a series of consecutive weeks.

F. D. Hunter, the old manager of the house, will have charge. The melodramatic bookings are to be shifted to a new house now being erected by Mr. White and promised for opening Nov. 1.

In the change from melodrama to vaudeville White's Opera House will lose its old name, being known hereafter as the Gayety Theatre.



SPISSELL BROS. AND MACK.

After a successful tour of Europe during which they, SPISSELL BROS. AND MACK, played the leading variety theatres in LONDON, PARIS, BERLIN, AMSTERDAM, HANOVER, PRAGUE AND BRUSSELS during the past two seasons in their acrobatic comedy entitled "CAFE DE PARIS," the trio are again home, with 50 weeks of time to fulfill, through the UNITED BOOKING OFFICES. They open at Hathaway's, Lowell (Mass.) on Monday (August 26). Upon the conclusion of their present American tour, SPISSELL BROS. AND MACK will sail for Europe, where they have contracted for return engagements. The act is under the management of M. S. BENTHAM.

ON THE ROAD WITH A CIRCUS

By RUSH.

(NOTE.—This is the first of a series of four articles having to do with a tour of that many days by Rush with the Frank A. Robbins Circus in Pennsylvania and New Jersey.—Ed.)

A busy schedule of one-day stands leaves the circus folk but little time for indulgence in the niceties of life, but even in the press and hurry of their nomadic existence they have time to observe the most careful rules of hospitality. In this respect the clan of "the big top" has no better representative than Frank A. Robbins, a lifelong showman and managing director of the circus that has carried his name these many years.

Returning recently from a short tour with the circus, I can testify to the wholehearted kindliness of Mr. Robbins and his business associate, Fred Beckman, who are handling the show on the road.

Bad train connections, delayed train orders and other incidentals brought me into Stroudsburg, Pa., where the circus was showing, late Thursday night, Aug. 15. The big top was being taken down at the lot, a mile away from the railroad yards, and a stream of circus wagons trailed along the road, marking the winding path with flaring torches. In the confusion I waited to approach somebody for directions. A big six-horse wagon swung down the road and into the train yards, the driver working his leaders through the tangled maze with the ease of a practised horseman.

He pulled up at the visitor's call and introduced himself as "Charley" Robbins, the "Governor's" second son. Under his pleasant guidance I was taken to the cars. "The Governor" was in bed. Sleeping quarters were pretty much cramped, but nobody would hear of the visitor spending the night in a hotel. There were ten minutes of scurrying through the sleepers. Finally it was discovered that Mr. Beckman had half a berth to spare and cheerfully gave it up to the show's guest.

In twenty minutes he was shown his sleeping quarters, introduced to the manager and barkeeper of the "privilege" car, and so made a member of the Free and Accepted Order of Railroad Circus Folk, whose supreme privilege it is to get as much sleep as business and the train schedule will allow, make their money, spend it as they please, pay their own way at all times, and take odds of no man.

Under the direction of "Charley" Robbins the work of loading the show continued meanwhile. Although the haul was nearly a mile the show was neatly packed up by 12:30 and about 2 o'clock the train pulled out for the next stand, Bangor, Pa., a distance of about twenty miles.

By that time every one was in his berth and asleep. That is to say, all but the lone visitor. The hardened showmen drop into their berths when work is through and sleep in defiance of jerking cars and shrieking locomotives, but the tenderfoot is apt to stay awake and spend a large part of the night counting bumping rails.

The show's business in Stroudsburg had been fairly good, but the edge was taken off by the visit of the Walter L. Main "Great Fashion Plate Shows" less than three weeks before. The Robbins outfit is following in the trail of the Main show and feeling it a little, although the attendance has been well up. Main enjoys a good reputation in this section. He has played thereabouts for many years, putting up a consistently good show and working up a strong following. According to reports from townspeople (the people of the Robbins show refused to express an opinion on the point), this year's offering is a long way from the standard.

Bangor, Me., is a town of 5,000, up in the mountains on a spur of the D., L. & W. Railroad. The circus train pulled into the railroad yards about 3 o'clock and by 6 the work of unloading had commenced. The lot was along the siding and the big top was spread in no time, Mr. Beckman directing the location of the tent and "Frenchy" (Martin J.) Haley, the boss canvasman, superintending the work. It needs a superintendent. Canvasmen seem to be by nature "soldiers" of the most determined sort. They work under a sort of subdued protest, but with Haley, Mr. Beckman and the younger Robbinses seemingly all over the place at the same time, snapping out orders that were none the less sharp because they were quietly spoken, the canvas was spread into position and hauled tight before 10 o'clock.

There is not much waste motion about a circus lot in the morning. Everybody has his allotted work, down to the most inconsequential "razorback," whose business it is to hammer blue stakes into the ground, and unless he is "on the job" to do "his bit" the whole system suffers and the boss makes it his business to know why.

While the big top and menagerie tents were going up, Jack Kent, boss hostler, was keeping his gang on the jump spreading the horse tents and stabling the stock for the day. Nobody interferes with Kent in his own particular field. "He's been in the circus game long enough to accumulate gray hair, and he knows his business. "When I first took charge here," said Kent, marking a spot for a tent peg, "everybody about the lot had sick feet. They wanted to borrow my ponies to ride from the ticket wagon to the cook house, and tried to make a riding academy out of the horse tents. I cured them of that, and now they walk."

Kent calls the stock "my horses" and handles them as if they really were. This may be hard on the weary show people, but if the condition of the animals is any indication it's good for the horses. They are a well cared for lot and the tents models of cleanliness.

Frank Flynn, head waiter and general major domo of the commissary department, pitched his cook house just back of the big top, with the kitchen twenty feet beyond. Two hundred and fifty people are fed here daily, 150 laborers and 100 employed in the other branches of the show. The tent is divided down the middle with a canvas wall and the class mark is religiously observed. The food is solid and simple, running for the most part to roast beef and roast pork.

A month or so ago when the show was up in Maine one of the performers taxed Flynn with his limited repertoire of meat courses, claiming that beef and pork had furnished the staple for ten days running.

"This ain't Delmonico's," retorted Flynn. "If you want mocking birds, hike up to the hotel in town and eat yourself to death."

The performer took the hint. Picking out the most imposing hostelry in the place he gave himself into the hands of an obsequious waiter and settled himself at the table with an expectant smile. The waiter brushed off the table and fussed with the silverware to the limit of patience, then queried anxiously:

"Will you have pork or roast beef, sir?"

The performer hasn't criticised Flynn's choice of menu since.

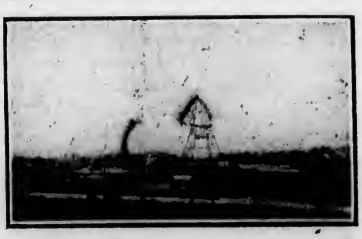
The side show tent took the king's position at the entrance to the lot. It is under the management of Harry Hodges, who also runs the "privilege" car. Hodges does his own talking in front of the side show, and during the Pennsylvania stands drew good business. His solemn and serious description of the wonders of the show was convincing enough to arouse the interest of a much more sophisticated crowd than that of the country town. The side show is made up of a quick sketch artist, a fortune teller, negro minstrel company of five, banjo player, Punch and Judy show, "handcuff queen" and for an extra dime a "cooch" dancer who performs her Oriental wriggles under an adjoining canvas.

The show carries a secretary, a bright, wideaway young fellow whose business it is to write and answer business letters, and even he is not immune from the morning work. He directs the pitching of an office tent, and the unpacking of a complete field office equipment, including a typewriter, letter filing cabinet and writing tables. The Robbins family use this as headquarters during rest hours and here all the show business is transacted.

At 10:30 the lot was in shape and a few minutes later the parade formed.

Si Seamon, contracting agent for the Barnum & Bailey circus, has closed with that organization and returned to New York last week. Seamon travelled ten or more weeks ahead of the show and his work for the season was finished the first of this month.





The above are snap shots, taken at the time of the "blow-down" which happened to the Barnum-Bailey circus at Watertown, S. D., last month.

On the "Warpath," Jamestown Exposition, Norfolk, Va., Aug. 8.

Editor VARIETY:

As an article in VARIETY of Aug. 3 may be somewhat misleading, will you kindly do me the courtesy to insert the following?

In your report you state that I left Jamestown with a "deficiency" in my banking account and "that it took twenty-four hours to move my train of cars four miles," the insinuation evidently being that this "deficiency" caused this tedious delay. Allow me to state that as far as the Exposition is concerned it has not yet been the cause of there being such a "deficiency" in my bankroll as to prevent my paying railroad expenses for my troupe and property, and in this particular case every cent was paid in advance, for which I hold receipts. Again, instead of my having left the Exposition, I have still running there "Ferari's Trained Wild Animal Arena." We are not in the habit of neglecting our duties to the dumb brutes in our care by allowing them to go three days without eating—a journalistic statement calculated to considerably hurt my reputation as an owner of animals, besides making me liable to prosecution for cruelty to animals.

As for keeping my men "on the jump for business," we certainly did a bit of tall hustling to get our show ready for patronage, and we always do, but after we are ready it is "the other fellow" who has to do the hustling to try and get some of the "shekels" that are left over by the Ferari Shows. It will be a long time yet before there is a sufficient "deficiency" in my banking account to hold up my train for payment for railroad movements or to keep my valuable animals for three days without food.

FRANCIS FERARI.

(Mr. Ferari is in error when supposing an insinuation was contained in the paragraph referred to that the delay in the arrival of the animals was due to any financial reason. We understood at the time that a congestion of traffic on the railroad caused his train to be belated, also a question of responsibility between two roads which jointly transported the cars.—Ed.)



FRED ZOBEDIE FISHING

The above photograph, taken by M. Dollar, of the Famous Dollar Troupe of acrobats, is an illustrated view of the pleasure derived by Fred Zobedie, the equilibrist, now with the 4-Paw-Sells Bros.' circus, in angling after the finny tribe.

The Barnum & Bailey show lost the afternoon performance in Cedar Rapids, Ia., Aug. 16, having been partly put out of commission in the previous stand, Dubuque, by a violent blow down. The big top was torn in many places, as well as injuries to the horse tents and other canvases. The afternoon of the 17th was given over to repair work, and the night show was given.

The report is out that the Hagenbeck-Wallace show will not winter at Peru as usual, but that the show will make a winter tour of the South. The present scheme is to cut the equipment down by taking off ten cars from the show train.

John Sparks' "Old Reliable Virginia Shows" exhibited in central Pennsylvania last week. At Ashland, despite a heavy wind storm, large crowds were in attendance. The following day, Aug. 17, the circus encountered a severe electrical storm at Mt. Carmel, which blew the smaller tents down. During the excitement the cry of fire was raised, which caused a stampede and several in the audience were injured.

NEW ACTS OF THE WEEK

Initial Presentation or First Appearance in New York City.

The Bogannys, New York.

Des Roches and Bianca, New York.

Alexandroff Troupe, New York.

Spanish Dancers, New York.

Gertrude Hoffman (Reappearance), Hammerstein's.

Oterita, Hammerstein's.

Mlle. Pique, Hammerstein's.

La Troupe Carvelos, Hammerstein's.

"Human Flags" (Reappearance), 125th Street.

Thatcher and Winter, 125th Street.

Three Chevaliers, Union Square.

Lee Harrison and his "Broadway Girls," Brighton Beach.

Devine and Williams, Pastor's.

Weston and Young (New Act), Pastor's.

Rudd Brothers, Pastor's.

Frey Trio, Pastor's.

Bert Marshall, Pastor's.

Arizona Troupe of Acrobats, Henderson's.

Austin Sisters, Henderson's.

"St. Elias Dancers," Henderson's.

Alburtus and Altus, Henderson's.

"Uncle Sam's Boys," Henderson's.

Artists and acts desiring to be reviewed under "New Acts" will be in this department if we are advised in due time and the house mentioned is covered. Artists are entitled to this classification when appearing in a new offering or for the first time in New York City.

NEW ACTS OF THE WEEK

Fatima Miris.
Quick Changes.
Playing an Entire Entertainment.
Eden Theatre, Bologna, Italy.

Signorina Fatima Miris may be described as "The Female Fregoli." She is an Italian girl, about eighteen years of age. Miris is the first woman to attempt pieces with fifteen or more characters, all played by herself. For this purpose the young woman has a retinue of twenty dressers. In Bologna Miris is a sensational feature, and would achieve that distinction anywhere. She can give a full evening's entertainment and opens her show by a one-person vaudeville bill. During this Miris appears as an international chanteuse, singing in Italian, French, English and Spanish; also as an eccentric dancer and impersonator of well-known stars (Otero, Guerrerro, Saharet, etc.); as a musician, expert in the playing of the violin, xylophone, banjo, mandolin and other instruments; as a conjurer, imitating a noted illusionist, and finishing like Fregoli in impersonations of leading composers, including Sousa. Signorina Miris both leads the band and changes for each impersonation. For the second part Miris has a novelty which had its first showing on any stage at Bologna. The setting is a garden scene. In the centre of the stage is a large tree. The Signorina appears in man's dress with long whiskers. She sings a funny chanson in front of the tree while her beard disappears and reappears several times without Miris touching her face. Sometimes the right side leaves, while the left remains, and the reverse. When finishing the song Miris walks around the tree, each time when reappearing from behind it, without apparently halting her steps, having on a different dress. In the third part Miris plays the entire opera of "The Geisha." This is her greatest success. It is difficult to keep track of the many characters and changes. No programs were given out. She has an extensive repertoire. Possessing an attractive face and figure, Miris will be a big hit and drawing card in vaudeville, but she must be given sufficient time or the effect of the act will be spoiled. At least from 40 to 50 minutes will be necessary. *O. M. Seibt.*

"Phydra."
Fantastic Vision.
15 Mins.; Full Stage (Special Setting).
Alcazar d'Ete, Paris, France.

The act is supposed to be a Grecian mystery. Mlle. Amylla (Phydra), a good-looking French girl, who makes free use of very little dressing in the Grecian style, is a Goddess of Love. She poses on a pedestal, having been condemned to be changed into stone for not regarding the laws of love. A priestess, Mlle. Myosis, looking neat in another Grecian dress, is jealous of Phydra's beauty. She throws some sacred fire against the statue, which awakens it to life and it dances. This is the best part of the act and is pretty, as Mlle. Amylla is an exceptional dancer of the classical style. The act continues with a flirtation between Phydra and the priest, inducing the latter to sing, which is done badly, as the girl has everything but voice. The flirting did not surprise the Alcazar audience, but in other countries would doubtless offend sensitive audiences and be stopped by the censors.

O. M. Seibt.

Edwards Davis (and company of three).
"All Rivers Meet at Sea" (Dramatic).
20 Mins.; Four (Interior; Special Setting).
Twenty-third Street.

Edwards Davis' latest piece is one of those doubtful quantities which will have to be proven wherever played. At the Twenty-third Street on Monday evening the audience evinced any amount of approval, and while not over-enthusiastic doubtless enjoyed the play. It is a play, given in twenty minutes, with the full story brought out for a proper understanding in that time, although the telling of it is not always logical. Mr. Davis is developing the habit of abruptness, both in the dialogue and action. It is not unbecoming, but a tendency throughout the sketch by all the cast to "act" at times rather marred what would otherwise have been a pretty performance. The characters are described respectively as "the Man," "the Fiend," "the Woman" and "the Child." "The Woman" married "the Man" and "the Child" was theirs. "The Fiend," a brother of "the Man," swore against "the Woman" in divorce proceedings some years before the opening of the playlet, and for the deed received a life-long annuity from "the Man," who had been left the entire fortune of his own and "the Fiend's" father. "The Man," coming to New York with "the Child," located in apartments where "the Woman" "comes every Monday to sweep." For a charwoman she is given some gilded speeches, aimed to hit the gallery, but they fall flat, as does the attempt of "the Fiend" to seriously flirt with "the Woman," whom he fails to recognize as his former sister-in-law, even as the mother fails to remember her child. "The Fiend," however, does recollect the name of "the Woman" when told it, and "the Child," who has been told "the Woman's" Christian name is Merced, the same as her own, informs her father. He, after making certain that "the Child" did truly tell "the Woman" to "come next Monday to clean," falls upon "the Child's" neck sobbing with joy, helped by the information shortly before imparted by "the Fiend" that he had perjured himself in the divorce proceedings. The sketch is rather odd for vaudeville, having only a slight dash of comedy in its lines, although "the Fiend" could have his role modified to be less deadly drunk and dramatic. Little Eleanor Onderdock as "the Child" gave the more intelligent interpretation of her part. Mr. Davis is convincing when that terrible desire to "act" does not overwhelm. Alexander Kearney is "the Fiend," with Mr. Davis' fault. Adele Blood is the "woman who sweeps," admitting on the stage that she has tried all kind of jobs since the proceedings in court, finally sticking to the broom and soapsuds as the best evidence to the world she was "pure" while working for "one dollar and a quarter" daily. The piece and the manner of telling are likable, but it may or may not please any and all vaudeville audiences. The special setting has been finely made. Seldom has a library interior been seen which approaches it. The very least that may be said of "All Rivers Meet at Sea" is that it is interesting. If managers wish to give their patrons something new it is well worth the hazard, with the chances in favor of a successful outcome. *Sime.*

Charles Grapewin's Company (17).
"A Night in a Rathskeller."
22 Mins.; Four (Special Setting).
Hammerstein's.

"A Night in a Rathskeller" tells of things no one in his sober senses wishes to be reminded of or see—especially upon the stage. The setting is an altogether too faithful representation—not of a rathskeller as the respectable public knows or imagines it—but of a "free and easy" situated on a thoroughfare where the morals are notoriously loose. To watch what are known as "women of the street" stroll into a sitting room where liquor is sold and men congregate to either see the "sights" or the women is not edifying, educational or necessary in vaudeville; particularly the vaudeville of to-day. It is not entertaining, but rather an exposé of a disorderly house. "A Night in a Rathskeller" has been well put on by Mike Simons, so well there is no hope for it. It will never, never do. Hammerstein's may stand the piece; there is no other decent house which can. The coarseness may be eliminated, gentle instead of vicious characters introduced, the "conversational song" dropped, but the unclean atmosphere will remain. *Sime.*

Josie Sadler and Company (2).
Comedy Sketch (Unnamed).
15 Mins.; Full Stage (Interior).
Pastor's.

The sketch itself is on an old and well-worn theme, but this does not interfere, as it serves to introduce Miss Sadler in the character of a "Dutch" girl. The woman remains closer to a real "Dutch" dialect than any seen in this line. She plays the character "straight" without burlesque. There are some amusing lines in the piece, but as a whole it is rather too polite to please the average vaudeville audience. John B. Park did very well as the "rounder with a 'hang over,'" and Mr. Jackson's bellboy was far too good for the part. The act will please in a small way.

Hoey and Lea.
Parodies and Talk.
15 Mins.; One.
125th Street.

Chas. S. Hoey is trying out another new partner at the uptown house this week. The new "Lea" may develop, but at present is lacking in many essentials. His makeup and dress are both in poor taste, and these defects are inexcusable when taking into consideration the fact that Hoey has been doing this line of work for several years. The talk also is of the poorer sort, and even the parodies are not up to date. They are still singing the patriotic medley used by at least six teams in burlesque last season. The pair will have to brush up considerably if they expect to compare favorably with two or three of the new teams who have lately broken into the field.

E. Theodore Martin.
Songs.
6 Mins.; One.
125th Street.

It will not need more than a record of the time consumed for evidence that Mr. Martin cannot expect continuous time in vaudeville. The singer has a good stage presence, dresses well and has a good tenor voice. Mr. Martin should have little difficulty in locating in a musical production, where he belongs. Six minutes of singing would have to be extraordinary to make a successful single.

Sam S. Howe and Company (2).
"A Broken Heart" (Comedy Drama).
23 Mins.; Three (Special Set).
"Rialto Rounders", Miner's Eighth Avenue.

Oh! Alex Carr, Alex Carr, you will have a great deal to answer for before this burlesque season shall have passed away. Here in the first week and the first Hebrew comedian seen this season in a burlesque show, there is an Italian song, with a semi-pathetic sketch by the Hebrew comedian in the olio. You did this, Mr. Carr, and you did it so well, you established yourself. There may be others who will attract favorable notice for this class of work, but Sam S. Howe is not one of them. Mr. Howe is a comedian, pure and simple. As a Hebrew, he is likable for a little while, and a little while

is enough in either vaudeville or burlesque. But Mr. Howe comes on the stage as a pawnbroker dressed the same as when he played in the opening piece. The dressing is no great fault, but the continuation of the character is. As well might a vaudevillian attempt three separate acts in one bill, with no variation excepting dialogue. Mr. Howe may have written "A Broken Heart." The program did not give the author or the names of the supporting company. One, the girl, deserved mention, and the headline position above Howe for legitimate work. The other, a boy, needed a substitute for the part he was given, besides lines which would not cause him to be foolish while on the stage. The sketch might as well be called "The Unlocked Safe" or "The Liberal Pawnbroker" as the present title. The pawnbroker's wife died of a broken heart upon learning her daughter had married. The father (Howe) did not know the cause of his wife's death, and had only his daughter left for consolation. They lived together, the girl taking care of the shop when her father went out. While on his travels, a "rich lady in Fifth avenue" informed him her son had been missing for some time. Rightfully concluding the boy was "broke" she gave the pawnbroker her son's picture for purposes of identification when he wandered in the pawnshop. He wandered, to pawn his vest for fifty cents. The old man "staked the kid" to the vest and the money, but the ungrateful youth caught a flash of a tin box containing a plated gold watch. Conjecturing this was the treasure chest, he walked over to the stove and confidentially imparted to the audience he was going to rob the safe that night so he could obtain money to find his wife. For this youth was the girl's husband. It grew dark rapidly immediately after the boy left, although he halted in the doorway long enough to again tell the house he was going to rob the safe that night so he could obtain money to find his wife. Whoever wrote the piece had advance information the audience would have no faith in that boy as an actor, for when he broke a pane of glass, when night had fallen, with sufficient noise to wake up the whole of Long Island City, before robbing the safe which had been left open so he would not mar the "Herring-Hall" sign upon it, the young man walked deliberately to the footlights once more to inform us he was going to rob the safe that night so he could obtain money to find his wife. The robber finally securing a start, the girl came out with a lamp, the father wandered on the scene, explanations were made, and it's all over. Howe was not accepted seriously at any time. His best written and most pathetic line received a laugh, because he is a comedian, pure and simple. "A Broken Heart" fits in the olio where it is, and that lets it out; it can never go beyond.

Sime.

Anna Doherty.
Singing and Dancing Comedienne.
15 Mins.; One.
Union Square.

The initial appearance of Miss Doherty alone here this week brings into vaudeville a new single act that is destined to rank well up among the solid offerings of this class. Miss Doherty depends upon her old eccentric oddity of manner to secure attention, and it does. Five curtain calls and an invitation to make a speech were her reward Wednesday evening. She makes four changes, one of them simple and the others involving an ambitious display of gowns. The burlesque impersonations have been given up, but there is a hint of them in a series of dances by the comedienne although no reference is made to the specialty. Miss Doherty will be as well liked in her single act as were the sisters when they worked together.

Rush.

Curtis, Palmer and Company (1).
"Mama's Darling Boy" (Comedy).
24 Mins.; Four (Interior; 16) One (8).
Twenty-third Street.

Sam J. Curtis and Edythe Palmer were formerly of Holcombe, Curtis and Palmer. With Jack Hamilton and a property man policeman as the "company" they are now playing "Mama's Darling Boy," written by Aaron Hoffman. The piece is the smallest detail of the act, although requiring sixteen minutes to tell the story. An overgrown youth as played by Curtis brings considerable laughter. There is no singing until the finale in "one," when each of the trio has a solo. The singing makes a distinct hit, the audience obliging many encores. Twenty-four minutes is too long for the act and the earlier scenes should be chopped, particularly the "chasing." Miss Palmer looked very well in her long dresses, singing admirably. Mr. Hamilton has a pleasant voice, while Mr. Curtis is always assured of a hit with his lyric tenor. "Mama's Darling Boy," with the present cast, is the sort of act vaudeville managers like.

Sime.

Zimmer and Carmen.
Musical and Juggling.
13 Mins.; Full Stage (Interior).
Henderson's.

Belle Carmen is a former member of the Carmen Sisters, banjoists, and that specialty is employed in the present act, variety being introduced by the juggling of Zimmer. The latter is a deft worker, particularly in the handling of the bounding balls, which he keeps moving with a good deal of speed. There are few misses in his work. Miss Carmen plays upon her instrument alone, and as an accompaniment to her partner's juggling. The audience was interested in the combination.

Rush.

The Ladies' Comedy Quartet.
Singing.
18 Mins.; One.
Henderson's.

The idea of a female comedy four promises much and the title looks good on the face, but this organization fails dismally to live up to its description. If there is any comedy in the act it escapes detection. The women are dressed as an American tourist, a "Dutch" girl, Irish colleen and Signorita at the opening, each being introduced with a few bars of a characteristic song. The ensemble singing is passable, with a good high soprano of the American girl predominating. This American is a very busy young person. She has quantities upon quantities of dialogue. What she said may have had some bearing on the proceedings, but the connection was not plain. The opening six minutes are devoted to pointless talk. A change is made to military costume of blouse and black tights. The girls are shapely and the dressing becoming. For a burlesque olio act they would probably do well enough, but they have nothing to offer for distinction in vaudeville.

Rush.

Stuart and Keeley.
Songs and Dances.
17 Mins.; One.
Henderson's.

Stuart and Keeley have a fairly smart and active specialty with attractive dressing, the demure prettiness of the girl and the man's excellent dancing as the features. Stuart does an unconscious impersonation of George M. Cohan in the first song, but after his change to a semi-grotesque makeup he caught the audience quickly with an exceedingly well executed loose dance. From this point on his dances made the act, the girl filling in short intervals with a song or two, each involving a costume change. The couple make a very neat team of light entertainers in "one" and should command desirable time.

Rush.

Bowen Brothers.
Songs and Dances.
14 Mins.; One.
Pastor's.

The boys look as well as any seen lately doing this style of work. Both have very light voices, but manage the songs handily in spite of this. They exhibit undesirable affectation. It should be looked after at once. The pair do not seem to be at ease on the stage, and a trip or two over the small circuits might be beneficial.

Robertson and Fauchette.
Songs and Dances.
15 Mins.; Full Stage (Interior).
Pastor's.

A little of everything is attempted and no particular attention paid to anything. The act seems to have been thrown together. Mr. Robertson's opening song is about all that was liked. Miss Fauchette attempts a skirt dance, but falls down with it badly. The Italian selection by Mr. Fauchette might be worked up into a first-rate number, with the proper attention.

The Great Westin.
"Great Men Past and Present."
16 Mins.; Full Stage.
Union Square.

The Great Westin is probably the most frigid worker that has appeared in New York in months. His manner is absolutely lifeless. Making over a dozen changes, he is aroused to animation and a semblance of enthusiasm not once. The stage is set with an elaborate dressing table occupying the centre, with a screen in front between the artist and the audience which hides him from the waist line down. The personages to be shown are named in a series of placards and at each change the artist leaves the stage by the side entrance to change his coat, returning in each instance to make up the face. The impersonations are skillfully accomplished, but the mechanical arrangement is crude and American audiences have seen the same sort of specialty better handled. Westin is billed as making his first American appearance. It is a fair inference that he is an Englishman from the way he features King Edward and Queen Victoria. The last is used at the finish and, involving a full costume change, was one of the best of the series. Westin should work up an appearance of speed and enthusiasm. His present methods are too cold and dead to win responsive cordiality from any audience.

Rush.

Malvern Troupe (5).
Acrobatic.
12 Mins.; Full Stage.
London Gaiety Girls, Gotham (New York).

The troupe is seen for the first time in this country with a new organization as an item of "The London Gaiety Girls'" olio. There are five members—three men, who assume the burden of the acrobatic work, a girl and a plump little boy. The men carry out a good routine of smooth two and three high feats without attempting anything sensational. The girl and youngster are introduced at short intervals, during breathing pauses, and furnish a touch of variety in the act. The little fellow is a round and rosy youngster and his simple feats give the act an odd comedy flavor. The dressing is neat and simple and the specialty was run off with a smoothness which indicated that the five have been working together for some time.

Rush.

Lyons and Cullum.
Imitations, Songs and Dances.
15 Mins.; One.
Pastor's.

Lyons and Cullum compose as good looking a pair as have been seen in the early portion of a Pastor bill. Mr. Lyons gives imitations of animals, soda water fountains and the rest that others have done before him. He also sings a little in a voice sounding as though it might possess good "coon-shouting" qualities. Miss Cullum is a pretty little woman who can rattle the wooden shoes in first-class style. Poor taste in the selection of her gown detracts greatly from her personal appearance. The pair should be able to frame up a good singing and dancing act in "one," without the imitations.

Philo and Maywood.
"Her First Music Lesson" (Comedy).
16 Mins.; Full Stage (Interior).
Pastor's.

Mr. Philo's violin is the only commendable thing in the act. The talk, of which there is an overabundance, is ordinary. Miss Maywood looks rather well on the stage, but her voice grates on one's nerves.

The Three Pooles.
Songs and Dances.
11 Mins.; One.
Henderson's.

The trio are not particularly strong in the singing, although their numbers passed without very much adverse comment, and so wisely keep to the dancing pretty steadily. The woman looks well and has a fair costume change or two, but throughout the act is lacking in ginger and brightness. The opening is rather flat, and the best of the offering was the wooden shoe stepping of the men. They open in white flannel suits that are not very graceful and wear them throughout. Time is supplied for a change when the woman does a single

dance and this should be taken advantage of. *Rush.*

Walters and Hill.
Songs and Talk.
16 Mins.; One.
Alhambra.

Harry Walters was of the team of Walters and Prouty, while Mr. Hill is reappearing after a retirement of several years. The general character of the act is much the same as the old one, although a quantity of new and good talk has been inserted. Mr. Walters has an excellent Hebrew dialect, and sticks closely to it throughout. He makes the character both clean and laughable. Mr. Hill has appearance and is a good "feeder". He is the possessor of a clear baritone voice, easily handled. Mr. Walters has dispensed with the parody singing, only using one at the finish after Hill has sung a verse straight. Both the song and the parody are a little out of the ordinary, and should give the act a good applause winning finish. The present act is a big improvement on the old offering.

George and Bella.
Juggling.
14 Mins.; Full Stage (Interior).
Pastor's.

A foreign act undoubtedly, and an English importation probably, the pair are showing some very ordinary juggling and an amount of very poor comedy. They were in the familiar dining room set, the man in the guise of a waiter and the woman as a guest, and later a maid. The whirling of hats is the best thing done. The man is showing something new in this work. Too much time is consumed with it, however. In fact, most of the time is devoted to it, and the good results obtained at the opening are lost. The pantomime of the woman is so bad it's funny, and her attempts at comedy are about as hopeless. The act will not do.

OUT OF TOWN.

Ida Fuller.
Transformation Dancer.
14 Mins.; Full Stage.
Chestnut St. Opera House, Philadelphia.

Ida Fuller, a sister of Loie, calls her act "La Sorciere" and has made many novel improvements in the offering since she was seen in this country about four years ago. There is little of the dancing left, it being a spectacular, with elaborate settings, electric and arc light effects, surpassing anything of its kind ever shown in this city and probably in this country. For the opening there is a "girl in the clouds" effect. The mound removed finds the dancers suspended on a wire and a "flying ballet" is shown with many colored lights and lantern effects thrown on a gauze drop. A veil dance in a storm scene follows which reaches the climax of the electrician's art and brought rounds of applause. The scene is changed here for an elaboration of the old fire dance, which Miss Fuller claims as her own originally and something new is shown. A sort of Mount-Vesuvius-in-eruption picture is given, the setting being rich and the effect skillfully drawn. The dancer finally mounts one of the hills from which smoke and sparks are thrown, closing with the consuming effect much more elaborate than the one generally used by dancers of this class. The act scored a big hit here and will no doubt be appreciated on this side. *George M. Young.*

Elita Proctor Otis.
Monologue.
12 Mins.; Full Stage; Close in One.
Majestic, Chicago.

For her reappearance in vaudeville Miss Otis has prepared a monologue called "Engagement and Marriage Up-to-Date". It is reminiscent of a series of episodes introduced by her some time ago, and the instant she enters an explanation is directed to the orchestra leader, with interrogations, which she alone answers. Following a rather pointless string of talk about matters of small importance, she gives an imitation of a fastidious bride entering the chapel to be married. It is satirical, and amusing to the women in the audience. More dialogue and a "coon" song in "one" make up the balance of her act. Miss Otis is very talented, and if she contemplates remaining in vaudeville another vehicle should be procured immediately. A dramatic or comedy sketch would serve better.
Frank Wiesberg.

Fiddler and Shelton.
Comedy and Pianologue.
18 Mins.; Full Stage.
Pekin, Chicago.

Fiddler and Shelton, colored, are new in vaudeville and make their first appearance. Fiddler, the comedian of the team, was a member of the "Rufus Rastus" company last season, and his partner, an exceptionally clever manipulator of the piano, who knows how to dress neatly, appear in a vehicle apparently framed to introduce their specialties, which consist of a pianologue, imitations and conversational comedy. It is a versatile, entertaining act, and many degrees above the usual colored ones in style and refinement.
Frank Wiesberg.

George Farren and Company (3).
"At the Threshold" (Dramatic).
22 Mins.; Full Stage (Interior).
Majestic, Chicago.

Mr. Farren was leading man of the Bush Temple Stock Company, this city, and this is his first venture in vaudeville. There is an interesting story involved in "At the Threshold", which can be called a morality playlet, and has been played before. A young married woman is about to leave her aged husband and elope with a lax young man. They are discovered in her home by a burglar, who in the course of the conversation hears the facts and frustrates their attempt to escape. The stage is dark until after the burglar, threatening with death, compels the young lover to write a confession of his purpose with the woman. Then the Knight of the Bull's Lantern recites a moral lesson that it is naughty to steal another man's wife, and confesses to the killing of a man who alienated his helpmate's affections, after searching for her all over the world. The sentiments unnerved the young man and he departs without the erring woman, who is recognized as the burglar's daughter. It is a sombre sketch, but the logical points are admirably blended and with some reflections of comedy interspersed in places, it should serve well in vaudeville.
Frank Wiesberg.

PARKS AND FAIRS

The Jackson County Fair is scheduled to take place at Black River Falls, Wis., during week Sept. 23.

Rawlins, Wyo., is having a street fair this week. The attractions have been furnished by the Parker Amusement Company.

The Fall Festival to be held at Fern Lake Park, Fort Scott, Kan., Sept. 23-28, will be an elaborate affair. The Barnum & Bailey show is billed to show on the 24th, but the managers of the fair believe that attendance will not be affected.

The Coney Island United Shows will show at Barberton, Ohio, during the fair week. The show is not connected with the fair.

The Oregon Agricultural College at Cornwallis will give an exhibit at the Greater Oregon State Fair, Sept. 15-21, at Salem.

The Knights of Columbus will hold a street fair in Jefferson City, Mo., the last week in September.

The following Wisconsin county fairs will be held: Amherst, Sept. 17-20, E. P. Tobie, secretary; Appleton, Sept. 9-12, Joseph Koffend; Berlin, Aug. 28-30, A. J. Sellman; Hortonville, Sept. 23-25, L. Jacquot; Stevens Point, Sept. 10-13, H. J. Finch; Wautoma, Sept. 25-27, Guy Meembrue; Weyauwega, Sept. 24-27, A. L. Hutchinson.

George Jenny, chairman of the committee of arrangements of the Wheaton (Ill.) Fair, was in town last week booking attractions for the fair to be held Sept. 12-15.

The fifty-fourth annual fair of the McHenry Agricultural Board will be held Aug. 28 to 30. Among the attractions are the Bedouin Arabs and Octora Japanese troupe.

The letter reproduced below gives interesting side lights upon the methods of some booking agents in handling fair business. It was written to a well known agent booking such shows, by a man who was in his employ as a traveling representative. The writer is described as one who knows the ins and outs of the fair booking business from long association with it.

It will be noticed that in the final paragraph he counsels care in the manner of approaching fair secretaries with "graft offers," advising that the agent not commit himself in writing, but to secure, if possible, an incriminating document to be used in case of expediency or necessity as a club to hold his silence or business.

The person mentioned in the beginning of the letter is another well-known park agent who has done business with the agent to whom the following was addressed:

"St. Louis, Dec. 14.

"My dear ———:

"Notice the enclosed 'stall' from ———. .....Tear it up. You will notice it was written and signed 'Hastily.' He waits weeks and months before writing and then has no time!

"Well, I'll send him the account all right in a few days or so. No use being in a hurry as I won't count any money any sooner from that source.

"I really don't think he can settle if he wants to—and he don't want to. ——— or some one will have to hold him up long before the fairs begin this season. This is a tip for you alone. .....

"In the meantime plug away at the parks and big fairs (see ——— personally at ——— if possible). .....He is a grafter for fair! ——— gave him 10 per cent of the total contract—offer him 12½ per cent, verbally—not in writing—and have no witnesses. All or part of fair, tell him.

"Never put any 'graft' offers like the above in writing—and no witnesses—never. Let the other side put it in writing if they are fools enough to do so. And don't tear up the letter.

Yours,
———."

The Windsor County Fair will be held at Windsor, Mo., Oct. 1-4.

The buildings owned by the Waseca (Minn.) County Agricultural Society will be reconstructed and races will be one of the features at the forthcoming fair, Sept. 12-13.

Secretary F. E. Edwards says the Hamilton County Fair, to be held at Webster City, Ia., Sept. 10-13, will be the largest in that section.

"White City," Hartford, Conn., has had a new manager during the past six weeks, and business is reported to be picking up there. J. A. Drummond, of St. Louis, dropped $100,000 in the venture, it is said, before any money commenced to return.

The "Double Somersaulting" Automobile slipped a cog last week at the Jamestown Exposition. It landed upside down after making a turn and a half. The rider, who is protected by a high back to her seat, was badly shaken up and suffered considerably from shock, but was not otherwise injured. She continued at the next performance.

The Holt County Fair will give exhibitions at Oregon, Mo., for three days commencing Sept. 3.

More than $6,000 will be dstributed in premiums at the Mankao (Minn.) fair, to be held Sept. 12-14. Band concerts, races and vaudeville will comprise some of the attractions.

The arena for the Interstate Live Stock Show, St. Joseph, Mo., Sept. 23-28, will be 450 feet long and 150 wide. The covering will be canvas, but the arena itself will be open, as a tent of this size could not be pitched without having centre poles, which would interfere with some of the tournaments.

The Tri-County Fair Association of Booneville, Ind., embracing the counties of Warrick, Gibson and Pike, will exhibit at Lynnville for three days commencing Sept. 17. The promoters are farmers.

Roy Knabenshue and his airships, Spellman's bears and Kopp's band will be the features at the Blue Grass Fair to be held in Louisville. The fair is being extensively advertised.

LONDON GAIETY GIRLS.

Last year's offering of "The London Gaiety Girls" furnishes the base of the new show, but it is a vastly different entertainment. The difference in the work of Pat White, now the featured member of the cast and said to hold a half interest in the property, is particularly noticeable. He carries the role of principal comedian and carries it extraordinarily well. His old carelessness and mussiness of method is gone and there is a terseness and crispness about his work that has been developed since his last trip around the Western Wheel.

The show opened Monday night at the Gotham Theatre in East 125th street to a fair audience. Several new settings have been provided, and the costuming has been immensely improved and brightened up. The entire equipment, however, has not been replaced. There are evidences yet of poor taste. The patriotic chorus that closes the first part remains unchanged in essentials. It is a fairly well worked up musical number, but, notwithstanding a general cleaning up of costumes and setting, there is a touch of dinginess about it.

"The Four Terrors," who appeared recently at Henderson's, Coney Island, are employed in the chorus for the pieces and do their acrobatic dancing and singing act in the olio. The girls look well enough and work hard. They are used in a number led by White. Dressed in Irish colleen costume they made a pretty appearance and their dancing went a long way to help the number along.

With the exception of this item and the Malvern Troupe (New Acts) the olio is weak. It opened with Zalma Somers in a single singing act of the soubrette order. Miss Somers is prettily and expensively dressed, but her offering is rather light. Lewis and Green are still with the company. Oscar Lewis makes a decidedly good Swede in the comedy act, and the "extemporaneous" verse idea with which they finish gives an excellent exit.

Jennings and Webb will have to rid themselves of a lot of deadwood in the conversational department before their act will have value. Of the fifteen minutes they spend, at least six is full of boresome dialogue without a ghost of a smile in it, and absolutely no excuse for being. Illustrated songs at the finish saved them from disaster. Mabel Webb's voice appears to have been strained or tired out. It is true enough and of good quality, but there seems to be no power behind it. The pair were placed at the close of the olio, a position that worked against them.

The burlesque is given pretty much as it was last season except that there are more musical numbers in it—an arrangement that is greatly to its advantage.

Sam Green does fairly well in a semi-straight Irish role opposite White, but the other men, with the exception of Jennings, do not make their presence felt to any extent. Anna Grant could be used to better advantage. She has a good ballad singing voice pitched in alto and this was agreeably noticeable in supporting several of the choruses.

There are sixteen girls in the chorus, which makes up a rather mediocre singing organization, saved partly by the Four Terrors. *Rush.*

RIALTO ROUNDERS.

The "Rialto Rounders" at Miner's Eighth Avenue may still belong to Dave Kraus. If so, he is evidently very much satisfied with the show given under his management last season, for no change of importance—for the better—has been made. The opening and closing pieces remain the same, with a different title for the burlesque. Last year it was "A Day at Sheepshead." Now it is "A Day at Saratoga," with two new horses.

Another bit of newness is bioscopic pictures of "Scenes in the Dressing Room," showing the chorus and principals (female) all in one large room, making a quick change, which dwindles down to a fruitless attempt at comedy. It would have been novel had it been well handled, but the immodesty of the women crossing their knees and removing hosiery while in their underclothing robs the series of possible attractiveness.

"A Day at Niagara Falls," with Sam S. Howe playing the same character, a Hebrew, retains the "If Dreams Came True" number, even more poorly sung than last season. There is too much of Howe all through the show, a fault which was in painful existence when the piece played the Dewey one year ago. It is all Howe in the opening, olio and burlesque, with the same makeup at all times. No other comedian of consequence has been engaged.

There will be 14 girls in the chorus when it is recruited to the full strength, and they are for the better part youthful, good-looking ones.

Of "numbers" some new ones have been placed in, and "My Marioutch Maka Da Hootch a Ma Kootch" as sung by Mr. Howe with a Hebrew accent was liked by the audience, who seemed not to catch the humor of it.

The costumes in the main are pretty, but the appearance of the girls in tights at the close is spoiled by a series of "living pictures" by the same group in the olio. Among these pictures is one called "The Bootblack" a disgustingly dirty pose which may have been copied from some barber shop illustrated weekly.

On Tuesday evening the show ran until 11:10. The first part played for seventy minutes, with five acts to follow in the olio. This will probably be corrected, but it made the opening a very draggy affair.

In the olio a "sister' act has been rigged up by Iola Gladstone, who is the leading woman, without being entitled to especial comment by reason thereby, and Lizette Howe, who is also in the top lines of the cast. They are both large women and have a couple of English songs, one suggestive. As a "sister" act it could be dispensed with to shorten the running time.

Suggestiveness is in evidence at one or two places in the pieces, and there is no need or excuse for it.

Howard and Devoe sing and dance. Miss Devoe should work on her toe steps, and Mr. Howard take out the "racing" description, regardless of the comedy.

The Bison City Quartet, all of the members taking parts, sang to the audience's satisfaction.

The "Rialto Rounders" will probably go along this season as it did last since the lapse shows no improvement, but it could stand a great deal. Last year it was a better show by a great deal from every point of view. *Sime.*

PEKIN STOCK COMPANY.

It isn't difficult to discover the cause of the popularity which surrounds the Pekin Theatre in Chicago, where the Pekin Stock Company hails from. The organization is at Hurtig & Seamon's Music Hall in the second week. Last week "Captain Rufus," the piece which brought the all-colored company fame, was played.

The error committed by the management in coming to New York was in accepting time at the Music Hall. Had the show played downtown and been given sufficient time "Captain Rufus" would likely have had the vogue here the Chicagoans gave it.

It is called a "musical military comedy" and is in three acts. There is an excellent comic opera story about two roustabouts who left New Orleans upon the advice of the police. Embarking on a vessel bound for the Orient they are shipwrecked off the coast of the Philippine Islands. The castaways float to shore, unaware of each other's safety. One, Rufus Jones, is mistaken by a regiment of United States soldiers for "Captain Rufus," who is expected to arrive at about the same time to assume command. He takes charge of the army, meeting his partner, who has been forced to accept the office of chieftain of a band of insurgent Filipinos.

J. Ed Green and Alfred Anderson wrote the play. It is melodramatic and it is musical, besides being exceptionally well written. The dramatics and comedy are finely blended, but the colored folk who aspire to be "actors" make a burlesque of the performance. There are just two persons in "Captain Rufus." One is Harrison Stewart, and he is the "reason." Mr. Stewart is ably assisted in the comedy department by Mat Marshall, but other than these two the cast is nil as to comedians.

The piece has been well staged and a couple of numbers in the first act are effective. The company numbers about forty people, who are crowded upon the small stage at Hurtig & Seamon's. H. Lawrence Freeman composed the music, with interpolated selections by Joe Jordan and J. T. Rymn. Patriotism is scattered all through. A glimpse of the military is attempted, without technical details being given any great attention.

It may be that the contrasts in "Captain Rufus" bring out the comedy of Harrison Stewart's somewhat strongly, but he is an irresistibly funny "coon," perfectly natural in his native character and alarmingly amusing. "Alarmingly" because it is said Mr. Stewart has been on the stage for about one year only. He is a Western "find," and without a shadow of a doubt the funniest negro on the stage. He and Mr. Marshall have a dandy song in "The Great I Am With a Capital I." Another which Stewart sings alone about "Common Sense" is a capital topical idea and could stand more verses.

The music is rather ambitious. "The Tale of the Monkey and the Snake" sung by Nettie Lewis was a well-liked selection. The orchestrations run to loudness and a colored drummer is carried to handle the "ragtime." *Sime.*

Howard and North signed for the season with the United Booking Offices last week.

THE TOREADORS.

All the billing around the Dewey Theatre, where this new show of Harry Martell's opened the house and season last Saturday night, read "The Gay Toreadors," but in the transmission to the program the word "gay" became lost. Unless a reconstruction of the "rollicking musical travesty" took place immediately after the first performance Mr. Martell might as well have the "gay" blotted out of the "paper" also.

One additional fact of importance the program sets forth is that "The Toreadors" has been "staged and produced under the personal direction of Bobby Harris." Then Mr. Harris is to blame for the introduction of "The Toreadors" as a "new show," with the story and better bits from Weber & Fields' "Hurley Burly" for the framework. This Weber & Fields thing is very tiresome. To see a repetition immediately at the opening of the present season is most discouraging.

The staging also has its faults. There is too much talk, with slow action as a result; the piece has no snap, and the best comedy during the two acts was derived from the time-honored "duel."

There are fifteen choristers and ten principals in the cast. As an illustration of the handling of them the finale of the first act may be cited. Olga Orloff, the leading woman, sings "I Want to Be an Uncle Sammy Boy," with seven of the girls dressed in military uniform, who are afterward joined by seven others in gray skirts, while Garden and Sommers blow the tunes out of the cornets.

The costuming is neat but very inexpensive and could not be considered a display at any time. Miss Orloff almost commits an offense in the first act by not changing her dress.

There is no olio in "The Toreadors," specialties by Mildred Valmore and Jessie E. Carr cropping up during the "piece." "The Six English Poppies," a foreign "girl act," were listed for a turn, but did not appear, although they may have been secreted in the chorus. It seemed that Miss Carr insisted upon her "chance" through Miss Valmore being distinguished for a lone appearance, but Miss Carr should be satisfied to play her part. She has good looks.

Garden and Sommers put forth a musical act, placed too far down in the second act. Miss Valmore sings "coon" songs. The audience liked her, but she closed with a "Dutch" song and dance in costume after "Amsterdam" sung by the chorus with Miss Carr leading in about the same style of dress.

Bobby Harris and Al C. Bruce are a correct imitation of the old firm of Weber and Fields. Their voices are remarkably perfect copies of the originals and both are funny, but funny with old business—really second-handed fun.

A first performance must always be taken into consideration, and "The Toreadors" may brighten up, but there isn't any doubt it would be more advisable for the reputation of the show to remake it over, paying some one to write a piece which would at least hold the attention.

The cast as a whole seem capable of giving a good account were they supplied with material worth the while. *Sime.*

VARIETY ARTISTS' ROUTES

FOR WEEK AUG. 26

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from AUG. 25 to SEPT. 1, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circus immediately preceding it may be found under "CIRCUS ROUTES."

A

Abbott, Mollie, Windsor, Ocean City, Md., indef.
Abel, George, & Co., Trent, Trenton, N. J.
Abram & Johns, Hathaway, New Bedford, Mass.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams Bros., Orpheum, Galion, O.
Adams, E. Kirke, & Co., Auditorium, Norfolk, Va., to Sept. 30.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo., 464 Cleveland, Chicago.
Ahearns, 290 Colorado, Chicago.
Ahearn, Charles, Traymore Hotel, Phila.
Alabama Four, North Beach, L. I., indef.
Albene & La Brant, 164 E. Randolph, Chicago, R. 12.
Alberto, Forepaugh-Sells; C. R.
Albions, The, Woodland pk., Lexington, Ky.
Aldo & Vannerson, Circo Bell, Mexico, to Oct. 26.
Alfredo & Cerita, Sells-Floto, C. R.
Allen, Delmain & Allen, Taunton pk., Taunton, Mass.
Allister, Harry, 11 Rue Geoffrey Marie, Hotel Du Sport, Paris, France.
Alpine Troupe, Sept. 2, O. H., Rockford, Ill.
Aloha Trio, Sept. 2, Armory, Binghamton, N. Y.
Alpine Troupe, Theatre, Rockford, Ill.
Alronas, Three, 28 Logan, Brooklyn, N. Y.
Alvarettas, Three, Family, Fargo, N. D.
Alvora, Lyceum, Phila.
Americus Comedy 4, Sept. 2, Doric, Yonkers, N. Y.
Antrim & Peters, Star, Seattle, Wash.
Appleby, C. J., 95 Dearborn, Chicago, R. 41.
Arcaris Trio, Ringling Bros., C. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Ardo & Eddo, 151 E. 15, N. Y.
Arlington Four, Travel; Sept. 2, Orpheum, Kansas City, Mo.
Armstroug & Clark, G. O. H., Indianapolis.
Armstrong, Geo. F., 33 I Sweet, Grand Rapids, Mich.
Arnold, Capt. J. W., Fair pk., Dallas, Tex., indef.
Arnot & Gunn, 215 6th Ave., N. Y.
Artist, Lee, Cole Bros., C. R.
Auberts, Les, Evenrbage, Moscow, Russia.
Auers, The, County Fair, Des Moines, Ia.
Austins, Tossing, Casino, Lyons, France.

B

Baggessens, The, Gl. Herstehauge, Svendborg, Den.
Banks-Breaseale Duo, Bennett's, Montréal, Can.
Barneys, Three, Webster pk., La Salle, Ill., indef.
Bartelmas, The, National, San Francisco.
Barry & Wolford, Ramona pk., Grand Rapids.
Barry, Mr. and Mrs. Jimmy, Orpheum, St. Paul, Minn.
Barton & Ashley, St. James, L. I.
Bayrooty Bros., Barnum & Bailey, C. R.
Beard, Billy, 1401 Drayton, Savannah, Ga.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Bedini, Donat, 229 W. 38, N. Y.
Bedinis Family, Ringling Bros., C. R.
Belleiaire Bros., Travel, Sept. 2, Orpheum, Salt Lake City.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, care Wolfe, 19 Stuyvesant, N. Y.
Bell, Crystal, Crystal, Anderson, Ind.
Bell, Frank, 223 W. 45, N. Y.
Bennett, Laura, 14 Linden, Jersey City.
Benton, Elwood & Maggie, 136 Taylor, Springfield, O.
Berry & Berry, Great Valley, N. Y.
Berre & Hicks, John Robinson, C. R.
Beyer & Johnson, Chester pk., Cinn., O.
Big City Quartet, Sept. 2, Columbia, Cinn.
Bimm, Bomm, Brrr, Columbia, St. Louis.
Bissonette & Newman, 167 Dearborn, Chicago, care Gregory.
Bluney & Chapman, Garden, Memphis, indef.
Bissett & Miller, Ingersoll pk., Des Moines, Ia.
Blair & McNulty, Gem, Missoula, Mont., indef.
Blamphin & Hehr, Oxford Lake pk., Anniston, Ala.
Blessing, Mr. & Mrs., Forrest pk., Utica, N. Y.
Boises, Five, 44 Curtis, Grand Rapids, Mich.
Boller, John & Louis, Barnum & Bailey, C. R.
Boulden & Quinn, Tumbling Dam Casino, Bridgeton, N. J.
Bowers, Walters & Crooker, Orpheum, Kansas City, Mo.
Bowery Comedy Quartet, 821 Charles, W. Hoboken, N. J.
Boyce Bros., Hargreaves, C. R.
Boyd & Veola, 209 E. 14, N. Y.
Brachard, Paul, Hagenbeck-Wallace, C. R.
Bradfords, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum-Bailey, C. R.
Bradys, The, 247 So. Flower, Los Angeles.
Brinn, L. B., Grand, Halifax, to Sept. 8.
Broadway Quartet, Mad. Sq. Roof, N. Y., indef.
Brooks & Jeanette, 1602 Madison, N. Y., care Levitt.
Brooks, Herbert, 20 W. 98, N. Y.
Brooks & Kingman, Family, Lafayette, Ind.
Brooks & Vedder, P. O. B. 43, Coney Island, N. Y.

See explanatory note head of Routes.

Brown, Harris & Brown, Riverside, R. I.
Browning, Mr. and Mrs., 126 W. 83, N. Y.
Browning & Le Vau, 895 Cauldwell ave., N. Y.
Bruces, The, Cole Bros., C. R.
Bruno & Russell, Menlo pk., N. J.
Buckleys, Musical, Chicago, Ill.

BUCKNER

SENSATIONAL CYCLIST.

Hotel Gerard, N. Y. City.

Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Budworth & Wells, White Bear Lake, Minn.
Burke & Urline, 119 E. 14, N. Y.
Burke & McEvoy, 44 Seventh ave., N. Y.
Burke, John P., Flood's pk., Baltimore.
Burkart, G., Cole Bros., C. R.
Burkhardt, Chas. J., 156 W. 45, N. Y.
Burns, Morris & Co., Bell, Oakland, Cal.
Burns, Harry, 89 Madison, N. Y.
Burt, Glenn, 714 W. 9, Cincinnati.
Burtinos, The, 1370 Richards, Milwaukee.
Burton & Vass, Novelty, Denver.
Burton & Burton, Electric pk., Newark, N. J.
Burton & Brookes, Fair Haven, N. J., indef.
Burnett, Edna, Unique, N. Y., indef.
Bush & Elliot, Chester pk., Cincinnati.
Bussier, Walter H., Orphia, Madison, Wis., indef.
Butler, Isabelle, Barnum & Bailey, C. R.
Butlers, 4, Radium, Chickasha, I. T., indef.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byrd & Vance, Grand, Family, Fargo, N. D.
Byrons, 5, Musical. Travel; Sept. 2, Orpheum, Salt Lake City, Utah.
Byers & Hermann, 1646 Otte, Cincinnati.

C

Callahan & St. George, St. Joseph, Mich.
Cameron & Flanagan, Chase's, Washington, D. C.
Candeld & Carlton, 2218 80, Bensonhurst, L. I.
Cardownie Sisters, box 106, Liberty, N. Y.
Carlin & Otto, 913 Prospect ave., Buffalo.
Carl & Bullman, Electric pk., Galveston, Tex.
Carnell, Edna, Flood's pk., Baltimore.
Carmen Troupe, Barnum & Bailey, C. R.
Carrie, Mlle., Orpheum, Kansas City, Mo.
Carillo, Leo, Nyack, N. Y.
Carlos, Chas., Ringling Bros., C. R.
Carroll & Clark, W. R., 1553 Broadway, N. Y.
Carson & Willard, 2210 No. Lambert, Phila.
Carter & Taylor, 256 W. 42, N. Y.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carters, The, Star, Duquesne, Pa.
Cartmell & Harris, 1081 McDonough, Baltimore.
Carver & Pollard, Fountain Ferry pk., Louisville.
Castanos, The, Empire, Los Angeles.
Casad & DeVerne, Wheeling pk., Wheeling, W. Va.
Casey & Craney, Bijou, White City, Chicago.
Cassady, Eddie, Steel Pier, Atlantic City, to Sept. 20.
Cassin & Cassidy, Crystal pk., Joplin, Mo., indef.
Chadwick Trio, Bennett's, Quebec, Can.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chapin, Benj., Haymarket, Chicago.
Chester & Jones, Hathaway, New Bedford, Mass.
Chester, Chas., Hagenbeck-Wallace, C. R.
Chick, Leonard T., Garden, Washington, indef.
Christaphore, Chris, Star, McKeesport, Pa.
Christy, Wayne C., Sept. 2, Liberty, Pittsburg, Pa.
Christy, Great, 6 Wright, Stapleton, S. I., N. Y.
Cinquevalli, Paul, 5 Mostyn road, Brixton, London.
Clairmont, 2051 Ryder av., N. Y.
Clark Bros., Hagenbeck-Wallace, C. R.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Harry Corson, Lambs Club, N. Y.
Clarke, Wilfred, Lambs Club, N. Y.
Clermontos, Hippodrome, London.
Cleveland, Claude & Marion, 215 Shutieff, Chelsea, Mass.
Cliffords, The, Barnum-Bailey, C. R.
Clinton & Jerome, Bennett's, Ottawa, Can.
Clinton, Chris, Half Dime, Jersey City, N. J., Indef.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, 1553 Bway., N. Y., W. R.
Coccia & Amato, 8th Ave., City, Sept. 2.
Cogan & Bancroft, Steeplechase, Atlantic City, N. J.
Cohan, Josephine, South Africa.
Cole, George, Barnum & Bailey, C. R.
Coleman, Boyd & Co., Peace Haven, Winthrop, Mass.
Collins & Hart, Hammerstein's, N. Y.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.

See explanatory note head of Routes.

Collins & Brown, Orpheum, Watertown, N. Y.
Colonial Septet, Orpheum, Minneapolis.
Conway, Jack, 231 W. 141, N. Y.
Cole & Coleman, Fairview pk., Dayton, O.
Cole & Clemens, Woodlynne pk., Camden, N. J.
Colleens, Singing, 102 W. 38, N. Y.
Comrades, 4, K-P, Newark, N. J.
Conley, Anna & Effie, Shea's, Toronto, Can.
Conn, Downey & Willard, Robinson pk., Ft. Wayne, Ind.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooke & Clinton, Novelty, Denver.
Coombe, Frank, & Muriel Stone, 65 W. 108, N. Y.
Corelli, Jack, Forepaugh-Sells, C. R.
Corinne, Sept. 2, Shea's, Buffalo.
Corellis, 3, 25 Oswego, Boston.
Cossar, Mr. & Mrs., Breedsville, Mich.
Cowper, Jimmie, Ross pk., Binghamton, N. Y.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Cosad, Belle & Earl, East Lake pk., Birmingham, Ala., indef.
Craig, Richy, 335 3d Ave., N. Y.
Craine, Long & Craine, G. O. H., Herkimer, N. Y.
Crawford & Manning, 258 W. 43, N. Y.
Creo, Henderson's, Coney Island, N. Y.
Creole Belles, Buda-Pesth, Austria, Aug. 31 to Sept. 30.
Creswell, W. P., Armory, Valley City, N. D.
Cronin, Morris, 21 Alfred pl., London.
Culver & Foster, care Y. M. C. A., 153 LaSalle, Chicago.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, Congress Spring pk., Saratoga, N. Y.
Curtis, Palmer Co., Theatre, Ashland, Pa.
Curson Sisters, Dominion pk., Montreal, Can.

D

Dale, Dottie & Co., 252 W. 36, N. Y.
Daly & Devere, 115 E. 115, N. Y.
Dailey Bros., 1379 N. Main, Fall River, Mass.
Darrows, The, 49 Front, Owego, N. Y.
Day, Geo. W., V. C. C., 147 W. 45, N. Y.
Davenport, Edna, Bijou, Phila.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Will, Bijou, Duluth, Minn.
Davis & McCauley, Grayling, Mich., indef.
Dawson & Whitefield, Ramona pk., Grand Rapids, Mich.
DeCoe, West End pk., New Orleans.
D'Ort, Frank and Leonard, 5 Residenzste, Dresden, Blasewitz, Germany.
Dell & Miller, Hippodrome, Buffalo, indef.
Dell & Fonda, 295 E. Chicago, Chicago, Ill.
Delmar & Dexter, Great Anselme Co., Terre Haute, Ind., indef.
Delmont, Fred, Hagenbeck-Wallace, C. R.
Delno Troupe, Hagenbeck-Wallace, C. R.
Delzaros, Fair, Sterling, Ill.
Deltons, Three, 201 E. 14, N. Y.
DeLaceys, Two, Star, Jeannette, Pa.
Delaphone, 54 Willoughby, Brooklyn.
De Mateos, The, Hotel Fremont, Chicago.
DeWitt, Burns & Torrance, 623 N. 45, Phila.
De Vay & Miller, 209 E. 14, N. Y.
Devenu, Hubert, Crystal, Milwaukee.
DeVerne & Van, Star, Aurora, Ill.
Demarest's Equestrians, Hillside pk., Newark, N. J., indef.
Demario, Harry, Ringling Bros., C. R.
Deming, Joe, Empire, Paterson, N. J.
Diamond & May, Fischer's, Los Angeles, indef.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillae, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, Four Mile Creek pk., Erie, Pa.
Dixon & Fields, C. O. H., Chicago.
Doherty, Lillian, Ronachers, Vienna, Anstria, to Sept. 30.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Dove & Lee, 422 W. 48, N. Y.
Doyle, Major Jas. D., Empire, San Francisco.
Drawee, Frisco & Hambo, Scala, Copenhagen.
DuBois, The Great, 2067 N. Main, Bridgeport, Conn.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duncan, A. O., V. C. C., 147 W. 45, City.
Dunedin Troupe, Sohmer pk., Montreal, Can.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, Palace Hotel, Chicago.
Dupree, Lena, Conners', Coney Island, N. Y., indef.

E

Earl, Virginia & Co., Bennett, Ottawa, Can.

See explanatory note head of Routes.

Earle, Burt, 5th Ave., N. Y., indef.
Edmouds & Haley, 722 W. Congress, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W., London, Eng.
Elmore Sisters, Kings pk., L. I.
Elliott & West, Crystal, Marion, Ind.
Ellsworths, 4, 260 W. 38, N. Y.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emmett, Gracie, Hotel Churchill, N. Y.
Empire Comedy 4, Tichya, Prague, Austria, Sept. 1-15.
Emperors of Music, Four, 431 W. 24, N. Y.
Erb & Stanley, Moline, Ill.
Ergotti & King, Empire, Stockport, Eng.
Esmeralda Sisters, Krestowski, St. Petersburg, Russia.
Evans, Billy, Drevel Bldg., Phila.
Everett, Joe, Hargreaves, C. R.
Everett, Sophie, & Co., Majestic, Chicago.

F

Fantas, 2, Lyric, Bartenville, I. T.
Farb & Hyams, 515 N. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Eng.
Fay, Coley & Fay, Empire, San Francisco, indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., indef.
Faye, Elsie, Ingersoll pk., Des Moines, Ia.
Felix, Mr. and Mrs., & Co., Jamaica, L. I.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferguson & Mack, Clarendon Hotel, Chicago, indef.
Ferry, 504 So. 21, Phila.
Fields, Will H., Havlin's, St. Louis.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. and Mrs. Perkius, Stony Brook, L. I., N. Y.
Fisher & Berg, care Sher, 51 E. 9, N. Y.
Flatow & Dunn, 205 E. 14, N. Y.
Flemen & Miller, 810 Knickerbocker, Brooklyn, N. Y.
Fletcher, Chas, Leonard, 121 W. 42, N. Y.
Florence Sisters, Tournee Sequinn, Rio de Janeiro, Brazil.
Flood Bros., Scala, Copenhagen, Denmark.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Fords, Famous, Weiland, Clarksburg, W. Va.
Forrests, Musical, 59 Dearborn, Chicago, R. 508.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will H., Empire, Hackney, Eng.; Sept. 2, Empire, Hollaway, Eng.
Foote, Commodore, & Sister Queenie, White City, Chicago, indef.
Foster & Couiter, Riverview pk., Chicago, indef.
Frankie, Fannie, Whalon Park, Fitchburg, Mass.
Franks, Two, Cole Bros., C. R.
Franks & Franks, Robinson's Shows, C. R.
Fredo & Dare, 207 E. 14, N. Y.
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
Freeman Bros., Star, Seattle, Wash.
French, Henri, Sherman House, Chicago.
Frey Trio, Pastor's, N. Y.
Frosto, Chas., W. 6, Faribault, Minn.
Futurity Winner, Sept. 2, K.-P., 125th St., N. Y.

G

Galando, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Gailetti's Monkeys, Alamo pk., Cedar Rapids, Ia.
Gardner & Maddern, Athletic pk., Buffalo.
Gardiner Children, 1958 N. 8, Philadelphia.
Gardiner & Vincent, Sept. 2, Hippodrome, London, Eng.; Woolwich, London, Eng.
Garteil Bros., 416 So. Main, Gloversville, N. Y.
Gassman, Josephine, Magdeburg, Germany, until Sept. 30.
Gavin, Platt & Peaches, 1235 Golden Gate, San Francisco.
Gaylor & Graff, 244 W. 16, N. Y.
Gaylor, Bobby, 5108 Princeton ave., Chicago.
Gibson, Fay, Standard, Davenport, Ia., indef.
Giondi, Art, Crystal pk., Joplin, Mo., indef.
Girard & Gardner, Amityville, L. I., N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Golden, Lewis, Flood's pk., Baltimore, indef.
Goldin Russian Troupe, Hagenbeck-Wallace; C. R.
Goldsmith & Hoppe, Poli's, Hartford, Conn.
Goolmans, The Musical, Hayden Cottage, Lake Ripley, Wis.
Gordon, Cliff, 3 E. 106, N. Y.

See explanatory note head of Routes.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week	Theatre or Park	City	State

CARDS WILL BE MAILED UPON REQUEST

Gordon, Belle, Crystal, Denver, Col.
Gordons, Bounding, Folies Bergere, Paris, Aug. 31-Sept. 30.
Gorman & West, 52 E. 88, N. Y.
Goss, John, Orpheum, Springfield, O.
Gottlob, Mr. and Mrs., 2144 Lexington ave. (care Berliner), N. Y.
Gracey & Burnett, Fair Haven, N. J.
Graham, Geo. W., Scenic, Providence, indef.
Gray's Marionettes, 9th and Arch Museum, Phila., Pa., indef.
Gregorys, Five, Ronachers, Wein, Austria.
Greene & Werner, box 19, Macatawa Lake, Mich.

H

Haines, Lola, Wonderland, Revere Beach, Mass., indef.
Hall, John G., P. O. B. 191, Leeds, Greene Co., N. Y.
Hall & Colborn, Idle Hour pk., Pittsburg, Kan.
Hallen & Hayes, Auditorium, Malden, Mass.
Hampton & Bauman, Apollo, Berlin, Germany; Fovarosi, Orpheum, Budapest, Hungary, to Oct. 1.
Hanlein & Lonnie, 706 I st., S. E., Washington, D. C.
Hanson & Drew, Majestic, St. Paul, Minn.
Harmonious Four, Sunflower Bells Co., Logansport, Ind.
Harcourt, Daisy, Sept. 2, Valentine, Toledo.
Harcourt, Frank, Lyric, Seattle, Wash., indef.
Harland & Rollison, Sept. 2, Avenue, Sacramento, Cal.
Hart Bros., Hagenbeck-Wallace; C. R.
Harris, Sam, Star, Donora, Pa.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk, Va., indef.
Haskell, Loney, 49 Lexington ave., N. Y.
Harvey, W. S., & Co., Morrison's, Rockaway Beach, N. Y.
Hawk, The Great White, Atlantic Garden, Atlantic City, N. J.
Hays, Ed. C., Cook's pk., Evansville, Ind.
Hayes & Haley, 147 W. 127, N. Y.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes & Harney, 144 East Bridge, Oswego, N. Y.
Hazard, Grace, New York, N. Y.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Sept. 2, Shepperd's Bush Empire, London, Eng.; New Cross Empire, London, Eng.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Hefron, Tom, Hogg's Pier, Ocean City, N. J.
Henry & Young, Shellpot pk., Wilmington, Del., indef.
Herbert the Frogman, Sells-Floto, C. R.
Herrmann, The Great, Paris, indef.
Hess, Billy, Surf Ave. O. H., Coney Island, indef.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Robbins' Show, C. R.
Hewlettes, The Fritz, Portland, Ore., indef.
Hibbert & Warren, Valley, Syracuse, N. Y.
Hilda, Mme., Sells-Floto, C. R.
Hiltons, Marvellona, Travel; Sept. 2, Orpheum, Omaha.
Him & Them, Luna pk., Chicago, indef.
Hines & Remington, Harrison, N. Y.
Hirschorns, The, 207 S. 13, Omaha, Neb.
Hobsons, Two, Ringling Bros.; C. R.
Holmen Bros., 209 E. 14, N. Y.
Hoch, Emil, & Co., Orpheum, Minneapolis.
Horton and LaTriska, Grand, Joliet, Ill.
Honston, Fritz, Highland Lake pk., Winsted, Conn.
Howard Bros., Chicago O. H., Chicago.
Howard, May, 3008 Prairie ave., Chicago.
Howard, Harry & May, White City, Dayton, O.
Howelson, Capt. Carl, Barnum-Bailey, C. R.
Hughes Musical Trio, Lincoln Hotel, N. Y.
Huntoon, Dad & Clara, Monarch, Lawton, Okla., indef.
Hutchisons, Three, Crystal, Kokomo, Ind.
Hyde, Mr. and Mrs. Robt., Camp Rest, E. Holden, Me., indef.
Hyde, Walt. M. & Co., 3506 5th ave., Pittsburg.
Hylands, 3, Idle Hour pk., Pittsburg, Kan.

I

Illustorelles, The, Canobie Lake pk., Salem Depot, N. H.
Immensaphone, Orpheum, Los Angeles, to Sept. 8.
Inman, The Great, 312 W. 24, N. Y.
Inness & Ryan, Family, Lafayette, Ind.
Italia, 356 Mass. ave., Boston.

J

Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, 107 E. 110, N. Y.
Jeanre & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, 3862 Arlington, St. Louis.
Jerome, Nat. S., 1287 Washington, N. Y.
Johnson & Dean, Os-Budavara, Budapest, Hungary.
Johnson, Chester, 333 3d Ave., N. Y.
Johnsons, Musical, Empire, New Cross, London; Sept. 2, Empire, Stratford, London, Eng.
Jolly & Wild, Bijou, Winnipeg, Man., Can.
Jones, Roy C., Figure Eight pk., Niagara Falls, N. Y., indef.
Jones & Raymond, Airdome, Leavenworth, Kas.
Jones & Walton, Box 28, Baden, Pa.
Jones & Sutton, 102 17, N. Y.
Jndsons, The Great, Altherr's Show, St. Louis, Mo., indef.
July & Paka, Cedar Point, Sandusky, O., indef.

K

Kalmo, Chas. & Ada, Maywood, N. J.
Kanfman Trompe, Ringling Bros.; C. R.
Keegan & Mack, Manila Grove, Tamaqua, Pa.
Keesey, Herbert, Dowling's, Logansport, Ind., indef.
Keife, Zena, Oakland, Cal.
Keller, Major, Buffalo Bill's; C. R.
Kellie & Dixon, Family, Fargo, N. D.
Kelleys, The Three, Gaiety, Galesburg, Ill., indef.
Kelly, Sam & Ida, Lyric, Joplin, Mo.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Massey, Berkshire pk., Pittsfield, Mass.
Kemp, Wm. A., Irvindale pk., Warren, Pa., indef.
Kemp's Tales of the Wilds, The Angelus, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.

See explanatory note head of Routes.

Kennedy Bros. & Mac, Casino pk., Binghamton, N. Y.
Kennedy & Wilkens, 1553 Bway., W. R., N. Y.
Kenton, Dorothy, K-P 23rd St., City.
Kenyon, Healy & Joe Allmon, 67 So. Clark, Chicago.
Keough & Francis, Lakeside pk., Akron, O.
Kherns, Arthur H., Robinson pk., Fort Wayne, Ind.
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne, N. J.
Kimball & Donovan, Flynn's pk., Skowhegan, Me.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kingsbnrys, The, Richardson Farm, North Carver, Mass.
KinKaid, Billy, Barnum & Bailey, C. R.
Kins-Ners, 343 N. Clark, Chicago.
Kiralfo Bros., 1710 3d ave., Evansville, Ind.
Kirschhorns, 207 So. 13, Omaha.
Knight & Seaton, Crystal, Anderson, Ind.
Knowles, Harry, 1553 Broadway, N. Y., W. R.
Knox, W. H., Elysian Grove, Tucson, Aris., indef.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Klifton, Mannion's pk., St. Louis, Mo.
Koppe, Manila Grove pk., Tamaqna, Pa.
Kramer & Belleiair, 26 G. O. H., Indianapolis.
Kratons, The, Casino, Brighton Beach, Sept. 2.
Kurtis-Busse, 6 W. 8, Erie, Pa.

L

LaCroix, Paul, Poli's, Hartford, Conn.
La Clair & West, Hollywood pk., Baltimore.
La Delies, The Fantastic, O. H., Decatur, Ind., to Sept. 21.
La Fleur, 4-Paw-Sells, C. R.
Lakola, Harry, Star, Wilkinsburg, Pa.
Lamar, Leeds, Ringling Bros.; C. R.
La Marr, Harry, Garden, Revere Beach, Mass., indef.
La Maze Bros., Temple, Detroit.
LaMont's Cockatoos, 215 Ohio, Chicago.
Lancaster, Tom, Egan's Roof, Tulsa, I. T.
Langdon, Hardie, Sherman House, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Reno, Art, Al Fresco pk., Peoria, Ill., indef.
LaRex, Wonderful, Ringling Bros.; C. R.
La Velle & Grant, 226 E. 14, N. Y.
La Toska, 137 W. 22, Los Angeles.
La Toy Bros., Fair, Des Moines, Ia.
Lausanne, Folies Bergere, Paris, Aug. 31 to Sept. 30.
Langer, W. J., Cole Bros., C. R.
La Tell Bros., Steeplechase Pier, Atlantic City, N. J.
LaVeen & Cross, Bennett's, Montreal, Can.
Lawler, Chas., 100 W. 105, N. Y.
LeClair & Bowen, Keith's, Cleveland.
Le Dent, Britannia-On-Bay, Ottawa, Can.
Le Gray, Dollie, Bijou, Appleton, Wis., indef.
Leipzig, Nate, Hippodrome, Belfast, Ireland; Sept. 2, Grand, Halifax, Eng.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Lee, Henry, Hotel Navarre, N. Y.
Lee, Mr. and Mrs. J. P., People's, Los Angeles, indef.
Ledegar, Chas., Ingersoll pk., Des Moines, Ia.
Le Fevre & St. John, 37 W. 28, N. Y.
Lemonts, The, Welland, Masontown, Pa.
Leonard & Louie, 26 Haymarket, Chicago.
Leonard, Gns, Acme, Sacramento, indef.
Leonhardt, Al., Forest Lake pk., Palmer, Mass.
Leonard & Thornton, Family, Pittston, Pa.
LeRoy Benson Co., Bellville, Wayne Co., Mich.
Leslie & Williams, Colegrove, Pa., indef.
Leslie, Eddie, Orpheum, Kansas City, Mo.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Levine & Leonard, Folies Bergere, Paris, Aug. 31 to Sept. 30.
Lewitt & Ashmore, 296 N. State, Chicago.
Libbey & Trayer, 302 W. 47, N. Y.
Linn, Ben, Theatorium, Bennington, Vt., indef.
Litchfield, Mr. and Mrs. Nell, Oak Snmmit pk., Evansville, Ind.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Collegeville, Pa.
Lois, Homestead, Pa.
Lomison, Williard, 228 Montgomery, Jersey City, N. J.
Long, John, Family, Erie, Pa., indef.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Travel; Sept. 2, Poli, Hartford, Conn.
Lnce & Lnce, 1553 Bway., N. Y., W. R.
Lucy & Lucier, Wilcox, Muskegon, Mich.
Lnciers, 4, Onset Bay, Mass.
Lukens, 4, Lukens' Gym., Reading, Pa.
Lutz Bros., Empire, Los Angeles.

M

MacDonough, Ethel, Tempie, Detroit.
Macks, Two, 245 N. 59, Phila.
Mack & Dngal, 7509 Drexel, Chicago.
Malchow, Geo., Bijon, Oshkosh, Wis., indef.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manning Trio, 95 Washington, Chicago, care Zaskell.
Mantell's Marionettes, Table Grove., Ill.
Mantell Family, Cole Bros., C. R.
Marckley, Frank, Winona Beach, Bay City, Mich.
Marlo, Berger & Marlo, 62 E. 8, N. Y.
Marlowe, Plunkett & Co., Marion, Marion, O.
Marshall & King, 320 W. 43, N. Y.
Martelle Trio, Majestic, St. Paul, Minn.
Martell Family, Cole Bros., C. R.
Martinez, Bijou, Piqua, O.
Marty, Joe, 1623 Hancock, Brooklyn.
Mason & Filburn, Coenr d'Alene, Spokane, Wash., indef.
Mason & Doran, Sheedy's, Pleasant St., Fall River, Mass.
Mason & Keeler, Olympic, Chicago.
Mathews & Ashley, 308 W. 42, N. Y.
Mathieu, Star, Aurora, Ill.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., O. H., Johnson City, Ill.
McBanns, The, Prague, Anstria, Sept. 16.
McBreen, Billy, & Bro., Lyric, San Antonio, Tex.
McPhee & Hill, Bennett's, Ottawa, Can.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Chase's, Washington, D. C.
McCree & Gilroy, 2841 W. First av., Coney Island, N. Y.
McCune & Grant, 3 Banton, Pittsburg, Pa.

See explanatory note head of Routes.

McDuff, James, Piqua, O.
McSorley & Eleanore, Coeur d'Alene, Spokane, Wash., indef.
Melron Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Meredith Sisters, 202 W. 80, N. Y.
Matthews & McCabe, Bijou, Philadelphia, Pa.
McCree & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Lulu, Grand, Altoona, Pa., indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mignon, Helene, Empire, St. Paul, indef.
Miller, Harvey F., Majestic, Chicago.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Miliman Trio, Scala, Copenhagen, Denmark, Sept. 1-30.
Mills & Morris, Clarendon Hotel, N. Y.
Mimar Bros., Martinsville, Martinsville, Ind.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga. indef.
Mitchells, Dancing, 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, Gilsey House, N. Y.
Montague's Cockatoos, Fair, Watkins, N. Y.
Montambo & Hurl Falls, 4018 Kensington, Chicago.
Montray, 814 Western Ave., Allegheny, Pa.
Mooney & Holbien, Paragon & S., London; Sept. 2, Lyric, Liverpool, Eng.
Moore, Lou W., Hagenbeck-Wallace; C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.
Moran, Pauline, Gilsey House, N. Y.
Morse, Billy, Anheuser Music Hall, Aberdeen, Wash., indef.
Morton & Elliott, Apollo, Paris, France.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Morton, Ethel, Electric pk., Galveston, Tex., indef.
Morton, Fred W., 207 E. 87, N. Y.
Morrison, John, Seattle, Wash., indef.
Mowatts, The Peerless, 1804 Windsor av., Chicago.
Mullen & Corelli, Box 579, Spencer, Mass.
Muller, Chnn & Muller, Orpheum, Denver, Col.
Muller, Joseph, Luna Park Theatre, Washington, D. C.
Murphy, Mr. and Mrs. Mark, box 66, East Setauket, L. I.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 443 Central, Brooklyn.
Murphy & Powell, Fairview pk., Dayton, O.
Murphy, Whitman Co., Hotel Chelsea, Asbury Park, N. J.
Mnrray, Clayton & Drew, Park, Uxbridge, Mass.
Murray, Elizabeth M., care John Murray, Orchard, Col.
Murtha, Lillian, 211 E. 10, N. Y.

N

Narelle, Marie, Christchnrch, New Zealand, indef.
Neills (Neill & Chapman), Orpheum, Salt Lake City.
Nelson-Fornnm Troupe, 3141 Beverly rd., Brooklyn.
Nevaros, Four, Forepangh-Sells Bros.; C. R.
Newell & Niblo, Sept. 1-30, Alhambra, Paris, France.
Newport Bros., Casino, Buenos Ayres, S. A., indef.
Niblo, Fred, Sonth Africa.
Niemeyer & Odell, Sept. 2, Elite, Davenport, Ia.
Night With the Poets, Keith's, Providence, R. I.
Nixon & Eaton, 552 W. 32, N. Y.
Nosses, The, New Brighton, Pa., indef.
Novellos, The, Barnnm & Bailey; C. R.
Nngent, J. C., The Oaks, Canal Dover, O., indef.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, Majestic, Muncie, Ind.
O'Hana San, Orpheum, San Francisco., to Sept. 7.
Olivers, 3, Cole Bros., C. R.
Onlaw Trio, Alhambra, Paris, France, Sept. 1 to Oct. 15.

P

Palmer & Saxton, Bijou, Snperior, Wis.
Papinta, Wintergarten, Berlin, Sept. 30.
Paradise, Alley, Keith, Phila.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Patty Bros., Ringling Bros.; C. R.
Paulinetti & Piquo, Kunsail, Geneva, Switzerland.
Pendletons, The, 135 Pittsbnrg, New Castle, Pa.
Pepper Twins, Lindsay, Ont., Can., indef.
Peiot, Fred and Annie, Steeplechase Pier, Atlantic City, N. J.
Personi, Camille, Wheeling pk., Wheeling, W. Va.
Picchiani Tronpe, 104 E. 14, N. Y., care Tansig.
Pike, Lester, Fairhaven, N. J.
Piper, Franco, Alhambra, London, Eng., to Oct. 14.
Poiriers, 3, Majestic, Chicago.
Posner, Allan H., Coney Island, Cincinnati.
Potter & Harris, 701 Leland, Chicago.
Powers, Mr. and Mrs. John T., Acme, Sacramento, Cal.
Psycho, Mlle., Mansfield, O., indef.

R

Radford & Valentine, Vaudeville Club, London, Eng.
Rain Dears, Sept. 2, Union Sq., N. Y.
Rainbows, The, Atlantic Garden, Atlantic City, N. J.
Ramsey Sisters, 110 Nassan av., Brooklyn.
Ranf, Claud, Grand, Marion, Ind.
Rawls & Von Kaufman, Bijou, Winnipeg, Can.
Ray, Fred & Co., Orpheum, San Francisco.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, 270 W. 39, N. Y.
Redford & Winchester, Penn Yan, N. Y.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & Earl, Park, Almeda, Col., indef.
Reed & St. John, Sacandaga pk., Gloversville, N. Y.
Reeves, Al, care Elks' Club, Brooklyn.
Reilly, Johnnie, 219 E. 11, N. Y.
Remington, Mayme, Majestic, Chicago.

See explanatory note head of Routes.

Rennee Family, Grand, Joliet, Ill.
Renzetta, Bernard, Barnnm & Bailey; C. R.
Rialto Comedy Quartet, Empire, Paterson, N. J.
Rianos, Four, Freeport, L. I., indef.
Rice & Cohen, Stannard Beach, West Brook, Conn.
Rice & Elmer, 828 Vine, Philadelphia.
Richards, Chris, Travel; Sept. 2, Orpheum, San Francisco, to Sept. 15.
Richards, The Great, Island pk., Snnbury, Pa.
Rich Duo, 215 E. 18, N. Y.
Rio Bros., Sept. 2, Tower Circus, Blackpool, Eng.
Rinaldos, The, Hoop Rollers, 184½ S. High, Columbus, O.
Ronaldos, The, Bijon, Piqua, O.
Ritter & Foster, Empire, Johannesburg, S. A.
Robert-De Mont Trio, Rock Spring pk., Alton, Ill.
Roberts, 4, Berkshire pk., Pittsfield, Mass.
Robinson Crusoe Isle, Poli's, Worcester, Mass.
Robisch & Childress, Dominion pk., Winnipeg, Can.
Robison, Marcotte & Co., Sept. 2, Family, Perth Amboy, N. J.
Rome, Mayo & Juliet, Sherman House, Chicago.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, K-P 125th St., N. Y.
Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Sept. 2, Hippodrome, Manchester, Eng.; Empire, Sheffield, Eng.
Rousek, Jack, Air-Dome, Leavenworth, indef.
Rutland Sisters, Canobie Lake pk., Salem Depot, N. H.
Ryan, Zorella & Dias, Barnnm & Bailey; C. R.
Ryan & Richfield, Sayville, L. I.

S

Savoys, The, Hagenbeck-Wallace, C. R.
Saunders, Florence, Bennett, Qnebec, Can.
Sanford & Darlington, Tumbling Run pk., Allentown, Pa.
Savage & Kell, Tarrytown, Long Beach, Cal.
Schaar Trio, Fair, La Porte, Ind.
Schell's, Mme., Lions, Circo Bell, Mexico City, to Jan. 4, 1908.
Schmidling, H. H., 174 Chicago Ave., Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Mike, Smith's, Geneva, N. Y.
Scott, Edonard, Grand, Reno, Nev., indef.
Selbini & Grovani, 35 Princess road, Kensington pk., London.
Seymour & Hill, Travel; Sept. 2, Orpheum, Salt Lake City, Utah.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Shah Manek, Majestic, Pittsburg, indef.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Empire, San Francisco, indef.
Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman & DeForest, Sherman Hotel, Central Park, L. I.
Shirbart, Anson, Crystal, Detroit, indef.
Shone, Madelyn Welland, Cumberland, Md.
Short & Edwards, 57 Midosgh, Brooklyn.
Sidman, Sam, American, San Francisco, indef.
Simpsons, The Musical, 204 E. 52, N. Y.
Singing Four, Keith, Columbus, O.
Smiths, Great Aerial, Ringling Bros.; C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.
Smythe, Wm. H., Family, Scranton, indef.
Snyder & Buckley, Variety Cottage, Rockaway, L. I.
Sommers, Al., & M. Cook, West River, Green Bay, Wis.
Somers & Stork, Centnry, Kansas City, Mo.
Soper, Bert, Star, Altoona, Pa., indef.
Spanlding & Dupree, box 285, Ossining, N. Y.
Spencer, Lloyd, Lyric, Houston, Tex., indef.
Spissell Bros. & Mack, pk., New Bedford, Mass.
Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., indef.
Stanley, Mr. and Mrs. W. H., 443 Central, Brooklyn.
Stanley & Scanlon, Vandeville, Trinidad, Cal.
Stanton & Sandberg, 711 Orchard, Chicago.
Stants, Henry C., Hagenbeck-Wallace, C. R.
Steinert & Thomas, pk., Newark, O.
Sterling Bros., John Robinson, C. R.
Stevens & Boehm, 325 E. 14, N. Y.
Stone, Wizard, Hippodrome, London, Eng., to Sept. 7.
St. Onge Bros., Majestic pk., La Salle, Ill.
Streeter & Herzel, Carnival Party, Kansas City, Kan.
Stricland, E. C., Crystal, Denver.
Stnart & Keeley, 822 College ave., Indianapolis.
Stntzman, Chas., Ninewa pk., Peru, Ill., indef.
Stutzman & Crawford, Empire, St. Louis.
Suicer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, 258 N. Warnoch, Phila., Pa.
Summers & Winters, 5309 Prairie Ave., Chicago.
Sunny South, Haymarket, Chicago.
Sutcliff Troupe, K-P 23rd St., N. Y.
Sutton & Sutton, 165 No. Clark, Chicago.
Svengala, Empire, San Francisco, indef.
Sweeney, John S., 452 Turner, Allentown, Pa.
Symonds, Jack, Island pk., Sunbury, Pa.
Sylow, H., Forepangh-Sells, C. R.

T

Tanna, Tumbling Rnn pk., Pottsville, Pa.
Tarleton & Tarleton, Hagenbeck-Wallace; C. R.
Tasmanians, Four, Hagenbeck-Wallace; C. R.
Taylor, W. B., Cole Bros.; C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 621 Soulard, St. Louis.
"That" Quartet, Wigwam, San Francisco.
The Orpheum Quartet, St. Paul, Minn.
Thor, Musical, Nipmuc Lake pk., Milford, Mass.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Thum, J. G., Shenandoah, Pa.
Tianita Midgets, Wonderland pk., Minneapolis, indef.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Tomkins, William, Tomkins Cottage, Rockaway Beach, N. Y.
Travelle & Landers, Chutes, Chicago, indef.
Tronbadonrs, 3, Robinson pk., Ft. Wayne, Ind.
Truesdell, Mr. and Mrs. Howard, Shea's, Toronto, Can.
Trolley Car Trio, Hagenbeck-Wallace; C. R.
Turnwall, Nellie, Wolff's pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.

See explanatory note head of Routes.

U

Ueseems, The, Bellevue, Remich, Luxembourg, to October 1.

V

Vagge's, Riverside pk., Bay City, Mich.
Valdare, Bessie, Troupe, Orpheum, Los Angeles.
Valveno Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace; C. R.
Vardaman, 270 W. 39, N. Y.
Varno & Valdere, Sells-Floto, C. R.
Vasco, Palais de Ete, Brussels, Belgium.
Verdier Trio, Coeur d'Alene, Spokane, Wash., indef.
Verlops, The, Barnum & Bailey; C. R.
Viola & Engle, Keith, Boston.
Vivian & Wayne, Forest pk., Boise, Ida., indef.
Vivians, Two, Columbia, St. Louis.
Voerg, Frank, Bellevue, Sheboygan, Mich.

W

Waddell, Fred and May, Fish Lake, Marcellus, Mich.
Wahlund-Tekla Trio, Hanlon's Point, Toronto, Can.
Walters, Harry, care W. R., 1553 Bway., N. Y.
Ward Trio, 656 29th, Milwaukee.
Whalen & West, Empire Palace, Sheffield, Eng.
Walton, Fred, St. James, L. I.
Walton, Irvin B., 121 W. 42, N. Y.
Washer Bros., Oakland, Ky.
Wayne, Al., West End, Green Bay, Wis.
Webb, Romola & Webb, Winona Beach, Bay City, Mich.
Webb, Harry L., Bestrice, Neb.
Webb's Seals, Capt., Forepaugh-Sells Bros.; C. R.
West, John A., 161 W. 66, Chicago.
West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
Weston, Willie, 45 Driggs ave., Brooklyn.
Wharton & LeRoy, 151 Kinzie, Sampson Co., Chicago.
Wheeler Children, 2514 N. 25, Phila.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed. & Rolla, 502 E. 79, City.
White & Sanford, Unique, Minneapolis.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitman, Frank, 604 N. 2, Reading, Pa.
Whitman Sisters & Willie Robinson, 105 Tennessee ave., Atlantic City, N. J.
Wilder, Marshall P., 21 Virginia Ave., Atlantic City.
Williams & Mayer, 309 W. 55, N. Y.
Williams, C. W., 8318 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Williams, Sam, Electric pk., Baltimore.
Williams & Melburn, 165 Gregory, Rochester, N. Y.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Avnseros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Windom, Earle, Cole Bros., C. R.
Winston's Seals, Barnum & Bailey's Show.
Wolf Bros., Circo Bell, Mexico.
Welding's Stallions, Ringling Bros.; C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
World & Kingston, Travel; Sept. 2, Orpheum, Salt Lake City, Utah.
Wygand & Wygand, Summit pk., Utica, N. Y.

Y

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.
Yalto Duo, Empire, San Francisco, indef.
Yerxas, The, Forepaugh-Sells; C. R.
Yamamato Bros., Emerald, Adams Co., O.
Young & Brooks, Suffern, N. Y.
Young, Ollie, & Bros., Young's Pier, Atlantic City, N. J.

Z

Zaras, 4, 104 W. 40, N. Y.
Zasell-Vernon Co., 141 E. 15, N. Y.
Zeno, Bob, 348½ 1, Portland, Ore.
Zobedie, Fred, Forepaugh-Sells, C. R.
Zouboulakis, Bijou, Winnipeg, Can.

BAND ROUTES

Baker's New York State, Congress Spring pk., Saratoga, indef.
Banda Rossa, Electric pk., Kansas City, Mo., indef.
Brooke's, Zoo, Cincinnati.
Bunge, Carl, Bismarck Garden, indef.
Conway's, Young's Pier, Atlantic City, N. J., indef.
Damrosch, Walter (orchestra), Ravina pk., Chicago, indef.
Ellery, Coliseum, Chicago, indef.
Erlingers, Forrest pk., Kansas City, Mo., indef.
Ferrante, Dreamland, Coney Island, N. Y., indef.
Gennaro, Majestic, Chicago.
Holcombe, Forest pk., St. Louis.
Imperial Band of Italy, Columbia, S. C.; Richmond, Va., indef.
Kirke, White City, Chicago, indef.
Navassar, Carnival pk., Kansas City, Kan.
Parson, Gwynn pk., Baltimore.
Phillippi, Electric pk., Detroit, indef.
Pitts, Forrest pk., St. Louis, to Sept. 2.
Pryor's, Pier, Asbury Park, indef.
Ricci, Lake Contrary, St. Joseph, Mo.
Royal Artillery, River View pk., Baltimore.
Sousa, Willard Grove pk., Phila.
Thawvai, Luna pk., Chicago, indef.
Thomas, Theodore, orchestra, Ravina pk., Chicago, indef.
Van Der Merchens, Dominion pk., Montreal.
Victor, Celeron pk., Jamestown, N. Y., indef.
Victor's Royal Italian Orchestra, Bergen Beach, indef.
Victor's Italian, Halmer's Auditorium, indef.
Weldon, Chutes, Chicago, indef.

See explanatory note head of Routes.

CIRCUS ROUTES

Barnum-Bailey.—Ottumwa, Ia., 24; Oskaloosa, Ia., 26; Marshalltown, Ia., 27; Waterloo, Ia., 28; Albert Lee, Minn., 29; Charles City, Ia., 30; Fort Dodge, Ia., 31; Des Moines, Ia., 2; Charlton, Ia., 3; Creston, Ia., 4; Red Oak, Ia., 5; Nebraska City, 6; Lincoln, 7; Omaha, 8; Norfolk, 10; Grand Island, 11; York, 12; Beatrice, 13 (all in Nebraska).

Buffalo Bill.—Indianapolis, 26; Muncie, 27; Springfield, O., 28; Dayton, 29; Richmond, Ind., 30; Hamilton, O., 31.

Forepaugh-Sells.—Sheboygan, 24; Saginaw, 26; Lansing, 27; Jackson, 28; Battle Creek, 29; Kalamazoo, 30; South Bend, Ind., 31; Ft. Wayne, Ind., Sept. 2; Huntington, 3; Bluffton, 4; Connersville, 5; Shelbyville, 6; New Albany, 7 (all in Ind.).

John Robinson.—Morgantown, W. Va., 26; Fairmont, W. Va., 27.

Ringling Bros.—Centralia, Wash., 24.

Frank A. Robbins.—Long Branch, N. J., 24; Long Branch, 26; Manasquan, 27; Lakewood, 28; Toms River, 29; Barnegat, 30; Camden, 31 (all in N. J.).

Pawnee Bill.—Topeka, Kan., 26; Osage City, Kan., 27; Hutchinson, Kan., 28; Great Bend Kan., 29; Dodge City, Kan., 30; La Junta, Col., 31.

See explanatory note head of Routes.

HENDERSON'S.

An unusual percentage of talking acts works rather to the disadvantage of the show this week. It is a big bill in point of the number of persons, the entire count totalling close to 70. Rossi's band of 23 pieces and the Bedouin Arabs help to swell this number.

The Arabs spend too much time at the opening in building pyramids. The understander is a big, powerful fellow, and supports the formations steadily, while the top mounters swing quickly and smoothly into position. A little goes a long way, however, and the troupe might better get down to their excellent fast acrobatics as soon as possible. They keep the stage full of delirious motion at the finish with a series of curious handsprings and prettily executed forward somersaults. The dressing is well arranged and the wild finale brought the act applause.

The Scala Quartet is playing a return engagement. They are open to the usual criticism that they pay almost no attention to the niceties of costuming and stage deportment. The singing is altogether agreeable, but there seems to be no reason why, if they must needs appear in conventional garb, the women should not have their gowns well made and gracefully draped instead of falling in the lines of a piano cover.

Fred Morton in the interval of tearing paper into intricate patterns and playing upon the harmonica attempted to deliver a monologue. His talk had a bright spot or two in it, but was delivered in a flat monotone that did not help it. The audience liked the specialty and Morton took four curtain calls.

Connors and Aldert promise to develop into a top-notch comedy team. There are the elements of good vaudeville entertainment in their present offering, but it should be framed up anew. The blackface man of the pair is an exceptionally good eccentric and loose dancer, and his partner, besides handling his "straight" part neatly, has a splendid "coon" singing voice. Both boys work hard from the opening to the close of their act. Four curtain calls were the reward Tuesday evening.

Clark, Bergman and Mahony make up a well-dressed trio of singers and dancers. The two boys dance and sing well enough to support a vaudevile act unaided, and in the trio numbers there is an oddly attractive ragtime kink to the harmony.

McGrath and Paige have a light banjo playing act and Wise and Milton, colored, contribute an ordinary singing and dancing offering. The woman makes use of a comic number which is entirely out of place in an act of this sort, and the man, instead of depending upon clowning for his laughs, keeps up an unbroken line of talk, presumably humorous—the presumption, of course, being on his side. He could make a good colored comedian if he but went about it in the right way. An Indian song in costume was used as the finish. The Young Brothers showed some novel acrobatics and a good, fast knockabout finish.

The new acts in the bill are Rossi's military band, Stuart and Keeley, Zimmer and Carmen, the Ladies' Comedy Quartet and the Three Pooles.

David P. Steel, after some years absence from the stage, is to return—and in vaudeville—via monologue.

The Mozarts, snowshoe dancers, who have been playing in England for a couple of months, will arrive home next week.

Mike Simons and Charles Grapewin have another act under consideration. When the future of "A Night in a Rathskeller" has been settled the new one will be produced. It is entitled "A College Girl's Outing" and will have a company of ten people.

The Klaw & Erlanger "paper" which is spread over the city tells of "Advanced" and "Real" vaudeville to be offered by the firm. Dave Robinson, manager of the Colonial, immediately upon reading the adjectives, sat himself down before his desk and the printer received an order for small sheets describing Percy G. Williams' "Famous," "Perfect," "Genuine," "Progressive," "Bright," "Modern," "Up-to-the-Second," "Pleasing" and "Classy" vaudeville. Each sheet will contain one or the other of the descriptive terms, although Mr. Robinson plays "Famous" for favorite, with "Classy" as the second choice.

Mills and Lewis, German comedians, separate after to-night. The act this week is at Tumbling Dam Park, Bridgeton, N. J.

Jos. Weber, booking manager for Weber & Rush's vaudeville theatres, will visit New York on Tuesdays and Wednesdays of each week during the season.

Arthur Dunn and Marie Glazier have not signed for this season so far, either in the legitimate or vaudeville.

Charles K. Harris, the music publisher, bought an electric automobile the other day. Next week he may buy a real one.

Collins and Hart are not on the Hammerstein bill for next week, although contracted for. Mr. Hammerstein asked the act to play the Alhambra, closing the show there. The team objected to "closing the show" after three months immunity and the matter rested easily between manager and artists at last report.

John DeLoris refused an offer of $600 weekly for his sharpshooting act to play for five weeks over the Western States Vaudeville Association time.

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Bart, Jules (Mason & Bart).
Beasey Sisters.
Bersac, Cliffe.
Browning, Wm. (The Brownings).
Calhan, William.
Carr, Eddie (Lentelle & Carr).
Christie, Mr. (2).
Christie, Mrs. W.
Crane, Lawrence.
Cunningham, Carl.
Cunningham & D'Ivry (3).
Deming, Arthur.
Donnelly, Henry V.
Dunn, Arthur.
Emerson & Baldwin.
Emerson, Morton.
Figg, Chas.
Ford, John.
Fullam, Tom.
Gilbert, John D.
Gillingwater, Claude.
Girard, Eddie.
Girard, Gilbert (2).
Gordon, Max.
Grant, Alf.
Greer, J. H.
Hayes & Winchell.
Hoch, Emil.
Holman, Harry.
Jackson, Harry.
Keefe, Matt.
Kent, S. Miller.
Lackey, Jas.
Leighton, Jos. (Three Leightons).
Libbey, June.
Macart, William.
Manning, Grace.
Mears, Grace.
Moore, Rhodes H.
Moore & Littlefield.
Murphy, Will H.
Onri Family.
O'Rourke, Eugene (2).
Pearl, Tony.
Quigley, Helen.
Rae, Frank.
Saunders, Chalk (2).
St. Onge, Fred.
Sully, Lew.
Symonds, Teddy.
Vesta, Netta.
Welch, Thomas.
Wilson, Harry E.
Wroth, Ed.
Yorke & Adams.

Mabel Carruthers, last season with "The Pit," has been engaged to play the part of Betty Shackleton in "The Futurity Winner."

Among the arrivals this week of foreign artists for American engagements were the Four Francois, who open at the Hippodrome. The Four Parros (girls), who are to play at the big New York amusement place also arrived this week. The acts were booked through the Marinelli agency.

Max Konorah, head of the International Artists' Lodge, is due to arrive here to-day per steamship "Pretoria." He will play over the Klaw & Erlanger time in this country.

C. B. Jahn, from the Marinelli headquarters in Paris, should arrive in New York from the other side to-day. He will take charge of the New York office's foreign correspondence.

The Teddy Trio of comedy acrobats are booked to open on the Orpheum time Sept. 1 in St. Paul, Minn. They are due to arrive here, after their European tour, today.

Charles Collins, former property man at Williams' Orpheum, Brooklyn, has taken the same position at the Grand Opera House, Brooklyn, which will play Klaw & Erlanger vaudeville, commencing Sept. 2.

The name of the Auditorium in Quebec, recently taken over by the Bennett circuit in Canada, will hereafter be written "Bennett's Auditorium Theatre."

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 7. New York, August 24, 1907. No. 2.

CALL

Managers of Musical Comedies, Farce Comedies and Burlesque Shows, we wish to call your particular attention to the fact that we have now ready the greatest selection of songs suitable for any production and your time will be well repaid by calling at our office to hear the songs played over by our pianists, and hear the songs sung amidst pleasant surroundings. Don't wait until the last moment, until rehearsals begin, when you will be too busy to listen to "just the kind of song" that you may need and will not be able to get, as you may not have the time to hear it properly demonstrated. Our offices are at your disposal at any time and all times; a call at any time during the day will more than repay you and you can select what you want and not have some song forced upon you that will be in every show on the road under the promise that you are the only one. To those that have used the Harris songs we know you will come again; to those who have not used the Harris songs we want you to come and we know that you will be satisfied.

Charles Leonard Fletcher has been booked by the United until May next. Just before playing New York City Mr. Fletcher will present a new piece called "An Evening with Mansfield."

The "International Girl" with the star, the trademark of Klaw & Erlanger's vaudeville, will be prominently displayed on all K. & E. billing in cities where "Advanced Vaudeville" houses are conducted. The uniformity of the advertising in this respect is expected to bring the multi-colored young woman into the public's eye from coast to coast and become readily recognizable wherever seen.

William Torpey is the stage manager at the New York Theatre.

For the first time as far as memory can reach backward, the New York "Herald" gave vaudeville, through the opening bill at the New York Theatre, the place of honor in its dramatic columns last Sunday. It is the beginning of the attention the daily press must of necessity before long devote to the vaudeville stage.

La Esmeralda, a Spanish dancer, arrived this week. She opens at the Chestnut Street Opera House, Philadelphia, on Monday.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

BY FRANK WEISBERG.
VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380.)

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Elita Proctor Otis is given the headline caption (New Acts). "The Crickets," "girl act," is from the workshop of Joseph Hart. Three changes in costume are made and it is a singing act from beginning to end. George Fowler and company (New Acts). Bradlee Martin and company in "Jessie, Jack and Jerry" have a lively and entertaining sketch. It has a plot and numerous situations of the mirth provoking kind. Howard Brothers returned from the coast with their novelty banjo act and proved one of the hits. Henri French has somewhat modified his very clever and versatile offering since his last appearance here. He is a tireless and artistic entertainer and was compelled to make a brief speech before the succeeding act was allowed to proceed. Chris. Richards is a newcomer. The program quotes him as an "English music hall singer and dancer." He is more than that. He is a comedian of the most pronounced eccentric type and his drollery with agile and nimble dancing enthused the spectators. Geiger and Walters present a combination of selections on the violin and songs. The idea has the advantage of local atmosphere and makes a good impression on that account. Bonnie Crua is possessed of a powerful mezzo soprano voice, but has no conception of phrasing or the art of sustaining the notes customary with experienced vocalists. Her singing also is devoid of expression, probably on account of her style of articulation. Chris Lane delivered a string of topical stories and parodies for which he earned applause. The Risleys, a man and a boy, perform a series of "risley" feats, while Harry Beanmont manipulates coins dexterously and Tops and Topsy, a man and a canine, showed comedy acrobatics. The Glinserettes are good acrobats.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—This west side playhouse reopened for the season completely redecorated and refinished. The lobby and main foyer have undergone a number of exquisite architectural changes in design and the result is most surprising. The opening bill consists of Minnie Seligman and William Brownell, McWalters-Tyson company, Olive Vail, Warren and Blanchard, Chas. Wayne and company, Bartholdi's cockatoos; Bimm, Bomm, Brrr; Mlle. Chester's dogs, Two Vivians, Milla and Beecher, Mexican Herman and Blott Brothers.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle. Monday rehearsal 9).—Elfie Fay is the headliner and associated are Chas. H. Bradshaw and company, Chas. Guyer and Ida Crispi, Four Arconis, Les Aubin Leonel, Ben Welch, Big City Quartet, Massias O'Connor, Edwards and Glenwood, Glen Burt, Tivoli Trio and Early and Late.

EMPIRE (William Singer, mgr.).—Familiar incidents serve as the first part of the show presented by "The Tiger Lilies," under the caption of "The Twin Sisters." The title emerges from the colorable fact that two women are dressed alike and are mistaken for each other until they appear at the finale to be vindicated. It is very evident that there is either an insufficient quantity of comedy or the dialogue, which is creative of many amusing situations, has been permitted to glide away without fully comprehending the actual value and necessity of producing plausible action, which is not only considered essential in burlesque but indispensable. It remains for the principals to acquaint themselves more intimately with the material. One of the most amusing nonsensicalities was "Shane Garten House," introduced by George P. Murphy and several others. "Vaudeville Upside Down" is the concluding piece. The setting is patterned after "A Night in an English Music Hall," with mimic boxes, proscenium and curtain. It proved very entertaining. Campbell & Drew, the owners, have provided expensive costumes for the girls, but the display is limited. The dressing in the first part is beautiful and the value probably exceeds the cost of three or four ordinary complete costume sets. Tights are exhibited once. Among the sixteen girls are eight "broilers," active and ambitious. The tall girls pose and wend along gracefully with utmost confidence. The vocal department is weak. Despite this the audience was eager to see the girls on the stage more often. The numbers are far between. There is also a need of more lively musical numbers. The aggregation is headed by a very capable comedian. He is George P. Murphy and his eccentricities in a unique German make-up, with a sharp "R" rolling dialect, proved highly enjoyable. He was sponsor for most of the merriment and grasped every opportunity, leaving nothing to chance. Harry J. Ellsworth played "straight," giving a thoroughly finished portrayal of the intoxicated sailor in the closing piece. He appears in the olio with Una Lillian Ellsworth in a playlet entitled "The Silk Stocking," replete with amusing situations and bright sayings. John C. Hart also appears to excellent advantage in spite of his apparent trouble with his voice, which seems to have been affected with a cold. His make-up as a "dope fiend" was quite natural. Carrie Ezler and Josie Weber stirred the audience with their trenchant manner and received a good share of applause. Jack Irwin had not much to do in the action, but achieved success with his pugilistic talk and recitation in the olio. The audience liked him. John Marion and Grace Lillian, two youngsters, made a fairly good showing in songs and dances, their work being neat. Frank Regg displayed an uncommon tenor voice, not strong but clear and convincing, and Julia Natus was agreeable in a German part.

FOLLY (John A. Fennessy, mgr.).—When Butler, Jacobs & Lowry organized the "New Century Girls" for this season their first endeavor was evidently to equip this show with attractive costumes. The purveyors have been indulgent in the embellishments and the result is most gratifying. There is beauty of coloring in dressing never before revealed in burlesque and seldom seen in the better grade musical comedies. From the silk undergarments in the opening section to the pink and blue suits in the oriental number every set of costumes—and they are numerous—shows exceptionally pretty designs made of silk and satin. It is a pretentious and magnificent spectacle and the girls are kept on the alert making changes. There is no plot in "The Hotel Thespian," written by Sam Rice, and probably the audience did not worry about it. The scene is supposed to show the interior of a fashionable summer home, where the principals, made up to represent well-known men and women of the stage, assemble. There are counterparts of Junie McCree, Rose Stahl, James Russell and others. In make-up the nearest approach to the original was affected by Jack McCabe as James Russell, using some of the dialogue exploited by the latter in vaudeville. The idea is impressively good for burlesque and allows considerable scope for real satire, but the material is interspersed in such a manner as to confuse and detract from the idea. Too many hurried entrances and exits, each time developing a new theme or plot without reason or excuse, give the otherwise meritorious first part its inconsistency. The comedy is lessened in the attempt to drift from one formulated purpose to the other without first giving reason or at least reach a climax of some kind. "Schnitzel Bann," a German absurdity in song similar to "Garten House," was well received. "A Thief in the Night" is used as the closing burlesque. Merely episodes compose it. The "Whole Shirt on the Back" game was revived. Joe Weber resurrected it on his last appearance here with his company at $2 prices. There are ten musical numbers besides the medley in the first part and seven in the second. The music is of the jingley kind and chorus evolutions carefully arranged. Not all the girls are comely. Very few have good looks, but they are diligent. The singing collectively is not harmonious. They make plenty of noise with low-toned voices. One small chorister with hair too crimson to be called auburn and with an expression that denoted neither a desire to exhibit herself nor indifference as to consequences "wiggled" so industriously and twisted her body with such marked awkwardness that she was given the spot light. Jack McCabe carried his Irish character throughout and was in evidence most of the time with his contributions. Frances Bishop figured in several numbers with the girls and delivered quite a few lines in a pleasing manner. Ben Riggs and Ed Breman did very well with the parts allotted to them. They were announced in the olio, but owing to the late hour the performance ran the act was not given. William H. Mills was capable in the two roles he attempted, one "straight" and the other German. All the others appearing in the olio have more or less important parts in the show. Louis Pritzkow has improved his singing act by introducing an impersonation of the late William J. Scanlan and a mechanical doll, which adds effect to the song. His yodling was roundly applauded. Tom Barrett and May Belle have the same combination of gingery action, songs, talk and dances seen last season, only much better. Chas. H. Levine and Isabelle Hurd would do much better if they eliminated some dialogue in the opening. It causes the act to run too long, besides the actual work is sufficient to carry the act through. The audience enjoyed the act. Bohannon and Corey offer a novel singing specialty with stereopticon. The slides are well blended and additional electrical effects aided materially. The singer was handicapped by a cold and was almost unable to render the songs. The show is pretentious. It has all the requirements and when the material is in better shape there is no reason why it should not be among the most promising this season.

TROCADERO (I. M. Weingarden, mgr.).—For the final week of the stock company Manager Weingarden has departed from his usual summer style and prepared a first part and burlesque instead of an olio and burlesque, making the show this week better and larger than any this summer. "Stars and Stripes Hotel" and "On Board Ship" are the names. The season opens next Sunday with "Rose Sydell."

To Correspondents

Commencing with the opening of the season, we shall require correspondents in all cities where there is either vaudeville or burlesque opposition, or both, to REPORT FAITHFULLY AND IMPARTIALLY on conditions each week, giving the average of business at each theatre, and the quality of the show, not what you think, but how the audience accepted it; also the attitude of the local press.

VARIETY WANTS THE TRUTH ONLY.

Notice is herewith given that any correspondent commenting upon a bill without having seen the performance will have his credential card withdrawn. Artists and managers will confer a favor by informing us of any such instance coming under their observation.

Cobb's Corner

SATURDAY, AUGUST 24, 1907.

No. 78. A Weekly Word with WILL the Wordwright.

BALLAD.

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WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

NOTES.—A new vaudeville theatre will be opened in the vicinity of 25th and North streets, Omaha, shortly. Continuous performances will be given.—Jules Hurtig, of Hurtig & Seamon, was in the city during the week to attend the rehearsals of the new Columbia Amusement Company's burlesque show. Sam Scribner is expected.—Bonnie Gaylord starts on the Sullivan-Considine circuit for sixteen weeks, commencing Aug. 26.—Harry Bay of the Cleveland Baseball Club has leased the Bijou Theatre, Streator, Ill., and will give vaudeville, splitting the week with Aurora. Booked by Robert Fargo.—W. F. Henderson, the vaudeville agent, has named his "school act" "Henderson's Eight Happy School Boys and Girls."—Dreamland Theatre, Waterloo, Iowa, a new resort, under the management of Rhea Cowin and Lore Alford, will open in a few weeks.—Covington, Ohio, will have a new theatre this season. The Odd Fellows' Hall will be remodelled and seats for 700 provided. Gus Sun will furnish the acts.—Lew Wheeler, of the Bison City Trio, fractured a leg and sustained other injuries as a result of a runaway while playing at Paducah, Ky., two weeks ago. He believes he will be able to resume work when the season opens.—Al Coleman and Nat Bernard will form a partnership.—Lillian Shaw is rehearsing with "The Girl Rangers," the new Klaw & Erlanger musical piece schedulled to open at the Audltorium Sept. 2, under the direction of George W. Lederer.—The Hiltons, bicyclists, are with Joe Oppenheimer's "Fay Foster" company.—The Airdome, a new summer theatre at Janesville, Wis., opened with vaudeville and moving pictures.—Lombard Brothers are booked in the Middle States by Robert Fargo.—Ralph Carter has secured the lease of the Audltorium, Crookston, Minn., and will give vaudeville, alternating with other attractions until Nov. 1. He is also the manager of the Bijou in that town.—The Eccentric Railway Amusement Company, Guthrie, Okla., and St. Louis, has incorporated for $150,000. Incorporators: James D. Walsh, Walter Bates, Dyke Ballinger.—Mr. and Mrs. Ben S. Meers have engaged Master Slater Clyde Brockman for their comedy sketch which will be seen for the first time at the Chicago Opera House next week.—Frankie La Marche, the "Buster Brown" girl, is breaking in two dogs for a new act.—The Lyceum Amusement Company, capitalized at $5,000, has leased the properties at 604 Olive street and 215 North South street, St. Louis. It will build arcades filled with moving pictures, phonographs and other amusement features. The leases are for five years at an annual rental for both of $16,000.—Eugene Cline, proprietor of one of the largest film renting establishments in the country, has returned from a two weeks' trip in his 50 horse-power automobile, visiting all the points through Indiana, Ohio and other States. Mr. Cline, besides furnishing moving picture outfits to many of the best vaudeville theatres in the East, South and West, is interested in a number of playhouses and has a special film department which caters to the advanced vaudeville theatres.—A new nickel theatre has been opened at Marshalltown, Ia., by Friend & Horwitz.—White and Sanford, having finished their dates on the coast, are now on their way East.—Manager Vic Hugo is remodelling and decorating the People's Theatre, Cedar Rapids, Ia., and opens for the season on Labor Day.—Juggling Mathieu is at his home in this city for a few weeks and will open the regular season at one of Keith's houses in New York early next month.—Jos. B. Howard will remain at Luna Park all summer, having a number of concessions at the resort. Mr. Howard will have charge of the "Down in Dixie" show the coming season.—Barney Ferguson, of Ferguson and Mack, has again changed his plans. He and Bobby Gaylor were to join in an abbreviated version of "McCarthy's Mishaps." The idea has been abandoned and his son, Dick Ferguson, of Ferguson and Passmore, will be associated with him in a new act.—David Beehler, of the Western Vaudeville Association, is at Sioux City, Ia., superintending the work of construction of the new Orpheum Theatre which will open under the Kohl & Castle regime on Sept. 2.—Schepp's dog and pony circus is playing at parks in the South this summer.—Laura Howe and her "Dresden Dolls" will remain in this territory during the fall.—Yale and Rogers will go in vaudeville the coming season. They were slated for Reilly & Woods' show, having signed with the organization last spring.—Elliott and West are showing their act in the Middle West.—A theatre and skating rink costing $35,000 will be built at Red Bluff, Cal., for the coming season.—C. R. Franklin has

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Jerome & Schwartz's Song Hits
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SUMMER WINTER

sold the nickelodeon at Trenton, Mo., to S. Campbell, of Atlantic City, Ia. Mr. Franklin will open another place in Colorado Springs, Col. —Blanche Bishop, comedienne, is booked for parks in the South and Southwest.—Onetti Sisters, European gymnasts, are having their dates arranged for the season in the West.—The new vaudeville theatre which Otto Streissguth and Joseph Stein of Milwaukee are building at La Crosse, Wis., will open about Sept. 15.—Dell and Fonda have completed their time for the Western States and will enlarge their act for the coming season.—Three managers booking through the Western Vaudeville Association were in the city last week. They are A. J. Schimp of Rockford, Ill.; Frank Winter of Milwaukee, and W. E. Jones of Oshkosh.—The Brahams, shadowgraphists, tried their new act last week and received offers for the coming season.—Julian and Dyer have in preparation a new act yet unnamed.—The Klippels will play parks until the regular season opens, about the middle of September.—The Bijou, Kewanee, Ill., is being remodelled by Manager Newman. It opens next week.—F. W. Jenks, manager of the Bijou, Oshkosh, is the owner of a new motor boat making 12 knots an hour.—J. Warren Locke joined Billy Barry's "White Merry Minstrels," which open for the season at Oak Park, Ill., early next month.—Ryno and Emerson are playing the time of the Western Theatrical Exchange.—Howard and Germaine will continue with Pain's "Pompeii" until the season opens, when they return to vaudeville. —James Calvin is finishing fourteen weeks in the Northwest.—Ryder's monkeys are in their last week at "White City," Louisville, and will play the circuit of parks in the South.—Edwin R. Gillet is playing a two weeks engagement at Idle Hour Park, Chicopee, Kan.—The Crystal, Menosha, Wis., opens Sept. 2 under the management of W. W. Gregg, who had the Grand, Milwaukee, for some time last season.—Chas. H. Doutrick, manager of Henderson's Theatrical Exchange, returned to the city after a four weeks stay in the East.—The Globe Theatre, Milwaukee, a new vaudeville house, opens Sept. 9. W. H. Conway is the manager.—A benefit will be given at the Hull House on the West Side, 31, for Herbert B. Clark ("The Kidders"), who recently lost his eyesight in an accident. Many artists who will be in the city at the time have volunteered their services.—O. G. Seymour was in the city for a few days last week. His time is now being arranged for next season.—Jack Burnett, the sketch writer, left for Petoskey, Mich., for a much-needed rest dne to overwork upon the advice of his physician.—The Orpheum, Watertown, S. D.; Unique, Aberdeen, and vandeville theatres at Sioux Falls, Fargo, and seven others in the Northwest, forming an independent circuit, will be booked exclusively by Sam Dn Vries, of the International Theatrical Company.
ternational Theatrical Company.—Gotham Comedy Four have been booked solid by Al Sutherland. They are in Buffalo this week, with Detroit to follow.—The terrific storm one night last week flooded the dressing rooms of the Empire Theatre and caused considerable damage to the wardrobe owned by the members of the Empire Show. A number of women's hats and shoes, it is said, have been rnined hy water, and Emma Weston's voice was afterwards so affected as a result of the dampness that her songs had to be rendered by Jeanette Buckley for the balance of the week. Ed Johnston also had trouble with his vocal facnities.

SAN FRANCISCO

By W. ALFRED WILSON.

ORPHEUM (Martin Beck, gen. mgr.).—Week 11: "Peaches" was served for the first time in this city and proved one of the most palatable comedy offerings this house has ever had. Hobart's well drawn characters were cleverly handled by the Conrtleigh company and the bright lines in alangy vernaciar got the laughs. The Three Renards achieved their success in the main with some remarkable feats in "teeth" work. The Barrows-Lancaster company offered a change of sketch for their second week, which proved more to the liking of the Orpheumites. Kelly and Violette made their periodical reappearance, looming np the same fashion plate pair as of yore. Grace Van Studdiford continued to score with her vocal selections. The other holdovers were The Valdare bicycle troupe and the Two Brittons. The Immensaphone shared with William Conrtleigh in the nnderscoring and it proved a most acceptable number.

NATIONAL (Sid Granman, mgr.).—Week 12: The Tanakas, Japanese top spinners and magicians, started proceedings with a routine of feats on the usnal Jap order. The antipathy toward the race was in evidence and some really clever bits received bnt passing approval. Their most striking, reserved for the finish, was of the "kind applause" order and the honse responded. Carless, female impersonator, was on the program, making his annnal visit and offering the identical repertoire of songs and dances as on his previous showings. Reeves and Kenny were programmed as singers and dancers, bnt their efforts in the vocal line proved the first to be a misnomer. They are a pair of creditable dancers, however, and stood in well. Maybelle Meeker, a woman of sturdy build, surprised the house with the easy manner in which she performed some taking acrobatic feats. Harold Hoff, jnvenile balladist, possessed a pleasing voice. Neille Elting and company, offering a lively playlet with a race track theme, were the cream of the bill. Miss Elting in her description of the "finish" reached a point of real dramatic art. Jack Golden, the former prodncer for the opposition circuit, took a flyer into vaudevilie with a conversational in one. His eccentric hnmor was well received, being for the most part refreshingly new. Kriesel's dog and cat troupe was the closing feature.

WIGWAM (Sam Harris, mgr.).—Week 12: "That Quartet" in their second week still remained the strongest feature with a change of nnmbers that hits as hard as the opening week selections. Herr Jansen kept the honse gnessing with several new ones in the magical line, closing with a striking illusion. An assistant in a comedy make-up gained some laughs. Mr. and Mrs. Larry Shaw dance their way into favor.

Louis Namety
TAILOR
167 Dearborn St., Suite 612, CHICAGO
BEST CLOTHES FOR THE BEST DRESSERS.

"Cedar Rapids, Ia., July 20.
"Friend Louis: Tha suit you mada for me is good for a minute round of applause. Now make ma another, same style, only I want the first pattern I picked ont (the gray).
"Yours truly,
(Signed) "JOE WHITEHEAD."

Stewart and Desmond appear for the first time in this neighborhood, making a favorable impression with a singing and Hebrew comedy offering in "one." Major Doyle, the diminutive comedian, received his share of hands. Dupree, the harp soloist, and Lottie Gilson, working as a team, loomed up strongly. Miss Gilson's closing number, rendered to a harp accompaniment, received a solid round of applanse. Ethel Thornton and the Laselle Trio completed the program.

EMPIRE (Hal Curtis, res. mgr.).—Week 12: Raiph Cummings and Company in a farcical playlet entitled "The Seal Skin Coat," occupied the position of prominence. There is laugh winning quality to the slangy dialogue and the well arranged situations were amusing. Larkin and Burns have an act out of the general run. Their opening is rather slow, but a quantity of clever eccentric dancing puts them in good standing, and a well arranged burlesque strong man act gains them a "big noise" at their finish. Wells and Selis won approval both as comedians and acrobats. In the roles of "Silly Kid" and "Chink" they offered a line of creditable pantomimic comedy and in their more serions efforts displayed marked ability as tnmblers. Clifford and Hall, a dno of vocalists, made a favorable impression in their singing numbers. So marked was the appreciation that one wonders why this team shonld waste a portion of their time before the footlights in crossfire talk that adds nothing to the act. The Wallace Sisters, in a singing and dancing speciality, lent diversity to the program. The El Did Trio were incinded in the week's bookings, but owing to the fact that one of the trio had not fnlly recovered from his injnry of a few weeks back, they were replaced by Belle Williams. Miss Williams formerly reigned snpreme on the coast as a singer of ragtime, bnt her sole singing effort disclosed the fact that her baritone is of the past. Her ability as a monologist she still retains and pleased immensely with her conversational portion. Esco Ives, illnstrated songs, was a pleasing number.

NOTES.—The first banqnet ever given on the coast by the White Rats took place at Talt's (the Sherry's of Frisco) on the evening of Aug. 2. It was a well attended affair, over fifty covers being laid. "That" Quartet was present and told of their triala and tribulations before they became "That." Archie Levy blossomed forth as an orator, assnring the assembled rodents of his well wishes. The Granmans, Sr. and Jr., also graced the festive board. Likewise present were Kolb and Dill, Gaston and Green, The Bell Trio, Esco Ives, Dan Hoby, Sam Sidman and many others, with their sisters, sweethearts and wives. Jack Golden, who has acted as producer at various houses on the coast for the past ten years, will retnrn to the East shortly.—Rome and Ferguson recently jnmped from Reno, Nev., to Portland, Ore. After the opening performance a dispute arose with the manager of the Bantages house resulting in the team cancelling the time and retnrning to San Francisco. Quite a lot of travelling with no returns. They are booked to join the musical comedy stock company that will open at the American as soon as the repairs have been completed.—Manager Sam Harris of the Wigwam left for New York on the 14th.—Mrs. William Weston has returned to this city from Denver and is again in evidence abont the Empire Theatre offices.—Vic Jerome, the contortionist, who lost his arm in a street car accident a year ago, which necessitated his retirement from the profession, has won the first point in his $25,000 suit against the United Railroads. On Aug. 15 the jury rendered a verdict declaring their employee, who was held directly responsible for the accident, gnilty of assault. The civil snit against the street car company for damages will now be prosecuted.—Sam Sidman opened at the National Aug. 19 and will probably continue on the Sullivan-Considine circuit.—Mrs. Douglass of the team of Douglass and Ford, died in this city of heart failnre on Ang. 9. The team had lately returned from an extended tonr, during which they had played dates in England and Sonth Africa and were laying off at their home in this city.—The parents of Manager Sam Mendelson of the Novelty Theatre, Vallejo, Cal., celebrated the fiftieth anniversary of their wedding 13 and qnite a conclave of theatrical people gathered at their home to offer congratnlations.

BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont Street.

The Columbia opened this week with "The Strolling Players"; the Lyceum opens next Monday with "The Boston Belles," and the Howard next Monday with "Rialto Rounders"; the Orpheum opens on Sept. 2 and K. & E.'s Tremont on the same date.

KEITH'S.—The best bill in five years is at this house this week. The Fadettes remain and Mera Skolink is given a 'cello solo that receives two deserved encores. Charlotte Parry in her protean act "The Comstock Mystery" is a wonder. She ranks with De Vries and Roberts, and many think she is better. Certainly no better protean act has ever been seen here. The Elinore Sisters have a new act, "The Actress and the Maid," which is a scream, Kate getting the house doubled up with her fun. The Belleiair Brothers do a clean-cut gymnastic act that is far and away above the average, and Bert Leslie is back with his "Hogan's Visit." Little Mae Sailor is recovering from a severe cold. Ben Johnson, a local stock actor, makes his vaudeville debut with a really good monologne, including an impersonation of Mansfield that is particularly fine. The Makarenkos Duo, Russians, billed as a dancing dno, should dance more than they do, although their singing is very good. Joe Cook and brother, jugglers; Gertie De Milt, sonbrette; Edwards' dogs and ponies; Ryan and White, dancers, and Santy, sand worker, complete the bill. Jerry Slattery, one of the oldest door tenders on the Keith circuit, died this week of consumption.

PALACE.—Charles Burke heads the cast this week in "The Irish Pawnbroker" and "The Island of Gnm." In the olio are Madge Daytelle of the stock company; Tommy Hayes, bone soloist; The Clarks in a comedy sketch, and Hugh Jeens, baseball juggler. The new electric lighted marble front of the Palace was uncovered this week and proves to be remarkably attractive and in good taste. It will be a big boost to the box office this winter. Large business.

COLUMBIA.—M. M. Theise's "The Strolling Players" in "The Belle of Avenue A" opened the season to very good business. Toma Hanlon leads the company, which rehearsed here. The "Belle" is changed quite a little from the previous tours, but the show is too good for a "wheel" show. It is too high class and too quiet. Miss Hanlon deserves credit for changing the insufferable "Bowery girl" type as she does. The Church Quartet, the Dolly Sisters, Andy Rice, Albert Davis and John Bohiman all have specialties in the olio.

PREMIERE.—Motion pictures and ill. songs sung by Grace Merriman.

HUB.—Last of the Old Home Week films are given this week, together with songs by May White. Manager Joseph Mack has just recovered from illness.

NOTES.—W. S. Morrill, formerly of the Keith staff here, is to be stage manager of the Orpheum this season, and Charles Frank will be musical director. The Orpheum is to be the scene of most of the "try-outs" of new vandeville acts, Thursday mornings being set apart for them. Arthur Keller will return to do the press work.—It is probable that "Bob" Larson, of the Keith forces in New York, will come over to Boston soon to aid Carl Lothrop in the press work for Keith's local house. Paul Keith, son of B. F. Keith, is ill this week at the Adams House with inflammatory rheumatism.—Delia Kirk, now with "The Green Bird" company playing here, has bought a musical sketch written by Ernest L. Waitt and will try a vaudeville season with it.—Fred Walton, the pantomime soldier, is to pnt on a new sketch at Keith's here early next month. He will rehearse it here.

PHILADELPHIA.

By GEORGE M. YOUNG.

CHESTNUT STREET OPERA HOUSE (Klaw & Erlanger, mgrs. Monday rehearsal 9:30).—There is a good vaudeville mixture in the bill, with Ida Fuller (New Acts) heading, dividing chief honors with the Okabe Troupe of Japanese acrobats. This is the first local appearance of the troupe and no act of its kind shown here equals it. Another acrobatic act which scored was that of the Labakans and their dog "Folly." There is no lack of acrobatic work, for Hickey and Nelson are on the bill with their absnrd comedy turn "Twisted and Tangled," which is all that the title implies so far as Hickey is concerned. Ah Ling Soo, a Chinese magician, opened. He is styled "famous" on the program, bnt gave

GUS EDWARDS SAYS

Miss Corinne Sales, with J. Francis Dooley, is featuring those two big hits, "SCHOOL DAYS" and "THAT'S WHAT THE ROSE SAID TO ME"; writes that they are the two best bets of the year!

By the way, those two big hits are being harmonized by The Avon Comedy Four, That Quartette, Colonial Four, Broadway Quartette, Criterion Quartette, Twin City Quartette, Chnrch City Quartette, Quaker City Quartette, etc.

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P. S.—Pretty good to have Nathan Franko and Kaltenborn play and program those two BIG HITS!!
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A Beautiful Ballad

WHEN THE WINTER DAYS ARE OVER

By FELIX F. FEIST and JOS. S. NATHAN

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LEO FEIST, New York

Slides for it, too!

"Variety must have Variety," so says AMY LESLIE, the famous dramatic critic of the Chicago "Daily News," in the issue of August 13th. In her review of the bill at the Majestic Theatre, Chicago, last week, Miss Leslie said: "Jimmie Lucas, a young comedian, is a great surprise. He is good-looking, quick as a flash, quizzical, merry and a bounding billow of fun and mimicry. Mr. Lucas easily shared the noisy honors of the headliner."

JIMMIE LUCAS

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$ Going Up $

ALF T. WILTON,

Representative

no reason for the caption. His tricks, with the exception of the last one, in which a jar is used, are old and most of his work is rough and unattractive. The Faye Sisters were programmed second, but this spot was earned by J. Francis Dooley, who has Corinne Sales and Queenie Lauera with him. Dooley has made a change in his girls. Dooley works as if he imagined the audience is obliged to like him, and it was not hard to see that they did not. Corinne Sales contributes little but smiles to the act, continuing her "baby" song and part of the dress which she used with one of Irwin's burlesque shows last season. The other girl does a fair toe dance. The Faye Sisters were given Dooley's spot and made good with their mandolin and banjo selections. They should work slower and endeavor to make the music distinct and recognizable. George W. Day was one of the winners, and although he used much of the material which he has made familiar on several previous visits the audience was ready to laugh at every point. With the exception of the moving pictures Burton and Brookes made up the remainder of the bill with a sketch called "The Limit." A couple of good songs sung by Brookes is the best part of the act, the balance being rather worn. This pair have been working along the same lines for some time now and a change might be beneficial, as both appear capable.

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9).—The Keith management continues to set a hot pace for the opposition to follow and are reaping the profits. A better show than was given here this week is seldom offered during the regular season, and on Monday night standing room was at a premium, which is going some in the business line considering the hot weather. After the regular two-a-day section opens the bill is entertaining clear to the finish and there are many big laughs distributed. "A Night with the Poets," a high class sketch by William MacCallum and presented with a capable company by George Homans, was just the sort of act to suit the Keith patrons and it scored the principal hit of the bill. Aside from the clever work of Valerie Bergere there is little to commend in the sketch "Jimmie's Experiment," which is the feature number. It is trashy and impossible, but in the hands of Miss Bergere becomes pleasing. Cameron and Flanagan showed a real novelty in a blackface act. A close reading of the material used will unearth some familiar material, but the pair deserve the credit of shaping it so that it is given wth a new face and no act of its class seen here equals it for clean-cut amusement. Carson and Willard are another pair who can be classed as "active members" of vaudeville. They are not new here, neither is all the material used, but the team displays energy in brightening up their act with every visit. This trip they have some dandy parodies and a bit of new talk. The Four Casting Dunbars return after a long absence, closing the show with their excellent casting act. Sears, who is a local product, performed several showy tricks, some new. Special attention is called on the program to the novel scenic effects in Juno Salmo's contortion act. The novelty lies principally in the variety of drops used. The expenditure of a few dollars would complete the setting. Salmo shows several twists not seen before, at least not as he does them, and for an act of the kind not generally liked in this house Salmo classes well up. Little or no change has been made in the act of Le Roy and Woodford, but they found no trouble getting by in good shape; while the Melani Trio were accorded the usual recognition with their musical offering, unchanged. Elsie Boehm was a sort of surprise with her baritone voice which is not over musical, but freaky, suggesting some strong comedy opportunities if developed. A couple of acts of more than ordinary quality are buried in the "supper show." Sheppard and Ward are the best of these, doing well with some singing and talking which won favor despite their poor position on the bill. Harriett Jones possesses everything but experience to make a good straight singing turn, her voice being of good quality. Wills and Ransley, two local girls who were with one of the minstrel maid acts, replaced Callan and Smith. The girls need to improve their dancing. Baker and Gormley have a fair comedy acrobatic turn and Harbach and Harris are handicapped with a poor sketch. Singing appears to be their forte.

TROCADERO (Fred Willson, mgr.).—It is doubtful if any of the Western Wheel shows will show greater improvement over last year than that found in the one offered by "Maury" Kraus' "Twentieth Century Maids," which opened here this week. The piece, called "A Trip to Panama," is a three act musical comedy with no waits between the acts. There is plenty of action and music in it for two acts when the story abruptly ends and the third act is made up of bits. Victor Vane has furnished a good book, but the third act should be handed back at once. The music by W. J. Kerngood is new, catchy and original, there being but one interpolated number sung as part of a specialty. Nothing more elaborate in the scenic line was shown last season, the show carrying three complete sets with two extra drops for the scene changes. The first set represents a wharf with a steamer in the dock. The second act is the interior of the dining saloon. A second drop shows the coast of Panama and the third a planter's cottage and grounds, facing the great canal. The costuming is equally worthy of praise and Kraus must have loosened his purse strings in great shape. There are ten changes for the sixteen girl and instead of the dark dresses used last year everything is bright and smart, the girls, who average fair as to looks and figure, making an excellent appearance. Ralph Post put the numbers on and he has deviated from the usual hurdy-gurdy style of burlesque. In one number the girls make four changes on the stage. The honors belong to the women principals. Emma Wood, formerly of the World Trio, has the first part and handles it well, suggesting that she be given more to do instead of entrusting so much to three of the men. She dresses the part well and with good taste. To Pauline Moran, however, belongs the chief honors in the singing line. Miss Moran makes an excellent stage picture. May Strehl has little to do as principal boy, but attracts attention in two neat fitting and well cut uniform suits. Tights are kept for the finale. The honors among the men belong to Abe Sinclair and Billy Noble. The former handles the part of a "black hand" Italian skillfully and were he given proper assistance by Harry Holman as a negro and Henry P. Nelson as a German the action of the piece would go faster. Holman is the better of this pair. Billy Noble has several numbers, the best being a farewell song on the wharf, the girls sticking their heads through the port holes of the steamer and singing the chorus. Nelson plays too straight for burlesque and the three bad spots in which some old business is resorted to fail principally through the lack of animation displayed. The principal fault is that the remainder of the story, after the steamer reaches Panama, is lost. There are plenty of musical numbers, but with the exception of a couple of breaks by Billy Noble and Pauline Moran the show is practically void of dancing. With the talk brightened and the third act joined to the others the "Twentieth Century Maids" should hold a place well up in the race for premier honors.

BIJOU (Lewis H. Baker, mgr.).—A trip to Panama also furnishes the plot for "Mr. Wise of Broadway," presented by the "Kentucky Belles," and there are many points, business and musical numbers which are not unlike those by the "Twentieth Century Maids." The "Belles'" show is working smoothly and little time is lost in needless dialogue. An evenly balanced cast helps the show considerably and there is an olio which should attract attention. Sheppard Camp has the principal role and has worked out a good line of talk and business. His best in the first part, however, with Bill Flemen, is taken almost bodily from Arthur Prince, the English ventriloquist. Flemen makes an excellent straight man and all through the show attracts attention by his dressing. James Diamond, who comes from the West, should make a good impression, his work being away from the stereotyped style in burlesque and with a strong personality. He also contributes a good eccentric dance as a specialty. Aufelia Coccia handles the role of a plotting Spaniard in good shape. One of the best comedy bits belongs to Andy McLeod. McLeod makes the mistake of leaving the character at one stage to attempt a "sissy" character, which he should drop at once. Kittie Miller, Minnie Amato and Edythe Forrest divide honors in the principal female roles, their only weakness being the singing. The chorus girls work well. The burlesque drops back to conventional grade and the only approach to vulgarity is in the "Fuzzy Wuzzy" number. There are several good numbers well distributed and the dressing is attractive, though not expensive. Coccia and Amato give the olio a good start with their familiar dancing specialty. Flemen and Miller use the act they offered in the principal vaudeville houses. The Three Melvin Brothers have an acrobatic act which compares favorably with any of the headline acts in vaudeville. Andy McLeod repeats his old musical turn. The absence of an Irishman, Dutchman and Jew characters is a novelty worth recording.

ANDERSON, IND.

MOUND'S PARK (R. C. Carlisle, mgr.).—Good weather prevails for the park. Heat in the city forces crowds to the timber. Ferullo's Italian band opened 18.——BIJOU (Tom Bates, mgr.).—Nida and Hawley, Geo. Smedley, King of Shings, Fox and Summers, Lynn and Una Wesley, James Grazson Long, ill. songs.——CRYSTAL (W. W. McEwen, mgr.).—Three Hutchinsons, Blossom Robinson Flath, soloist; J. A. Reynolds, Kohler and Kohler, Stewart and Cole, ill. songs.——NICKELODEAN.—New films and good business. ——NOTE.—The Win has closed owing to poor management, but expects to open again in a new location. R. C. CARLISLE.

ALLEGHENY, PA.

CASINO (Royer & Baldsdon, mgrs.).—Mike Quinn; Julie Alexander, English comedienne; The Vincents, sketch, "Sambo's Reception," and pictures.——NOVELTY (Ritter & Martin, mgrs.).—Kennedy and Lang, song and dance team, fine; Hill Edmonds Trio, sketch, child is clever; Little Cricket and "Rags," child and dog act, and pictures. Business good. R. E. ALLEN.

ASHLAND, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—Vaudeville was suspended for one week to permit Crimmins and Gore to present their musical comedy, "A Warm Match." It was the first week the park has seen other than the variety. H. R. M.

BALTIMORE, MD.

With the opening of the Gayety Saturday afternoon, both wheels are in full motion.——NEW MONUMENTAL (Sam. H. Dawson, mgr.).—Reilly and Woods' "Big Show." The opening piece, "Reilly in Egypt," and the afterpiece, "Reilly in Politics," were in need of more rehearsing. To add to this Ruth Wright opened the olio with ill. songs and her operator placed the slides upside down. Pat Reilly saved the afterpiece from falling flat. The girls are good looking, nicely costumed and can sing with plenty of "ginger." Besides Ruth Wright in the olio are The Van De Koors, The Electric Clarke Sisters, Vic and Nettie Hyde and Sam Morris. The "Eight Darlings" were programmed but did not appear.——GAYETY (W. L. Ballauf, mgr.).—At the top of the program this week are the words, "The Show That Made Burlesque Famous." It surely did not in its present form. A mediocre farce in three acts without comedy enough to make them hang together is the offering of Hurtig & Seamon's "Bowery Burlesquers." Whoever engaged the girls was hard hit by the chorus famine, for a homelier lot were never seen here before. They have no dash or go excepting in one number, "Mariutch Make a de Hootch a Ma Kootch," there was a slight "cootch" action. The vaudeville end is mighty good. Ben Jansen and his pianologue, well liked. The Racketts, excellent and the team took seven encores. Arthur and Ethel Miller, whirlwind dancers, very good; Carmelita D'Elcedere, sensation.——ELECTRIC PARK (F. C. Schanberger, mgr. Monday rehearsal 2).—One of

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the best shows of the season; Gennaro and his band with Belle Chamberlain, entire change of program. The Avon Comedy Four, better singers than when here before. Bernier and Stella, well liked. The La Maze Bros., acrobats, house in a roar. The Sara Trio seem able to ride any wheel that will support them. Dorothy Kenton, hit. JOHNNY MEYERS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsals 10.)—Extra attraction Mr. and Mrs. Truesdell and company in "Two Men and a Bottle," clever and interesting. Mary Anne Brown headliner, hit. Winchermann's bears and monkeys good comedy and tricks. Kronemann Bros., comedy acrobats, clever. Gotham Comedy Four, trained singers. Anna and Effie Conley in story songs, clever dancers and singers. Almont and Dumont pleased. The Wolpert Trio, acrobats, good work.——LAFAYETTE (Charles M. Baggs, mgr). —The Empire Burlesquers, crack company and pleased. Chorus fresh and up to date.——GARDEN (Charles E. White, mgr.).—Irwin's "Big Show" opens 24.——TECK (John R. Oishei, mgr.).—Advanced vaudeville Sept. 2.——HIPPODROME (C. Elwyn Edwards, mgr.).—Dale and Dale, Hebrew impersonators, hit; moving pictures and illustrated songs. Happyland, Bijou, Dream, Grand are all doing business.——WASHINGTON (Louis F. Linn, mgr.).—Will soon be turned into a vaudeville theatre of the ten-cent order. Business with moving pictures and ill. songs, good.

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Three changes have been made in the opening attraction at the Garden Theatre. DICKSON.

CINCINNATI, O.
By HARRY HESS.

PEOPLE'S (James E. Fennessy, mgr.).—"Merry Maidens." The opening burlesque, "The Heir to the Hoopla," was written by Sam Rice, who is also the comedian of the show. Dan Dody staged the piece and did a good job. The theme is an old one of an alleged wife and baby to secure funds to keep up a wine pace on a free lunch income. The chief points in favor of the piece are new scenery, a corking good-looking chorus of fresh, new voices who move with grace and anxious to make all that is in their parts and the male quartet. After the opening melody twelve singing numbers are introduced. Vocally Zoe Hollis leads the female contingent; her singing of "Sweet Estelle" and "Kentucky Love" was delightful. Sam Rice sang "He Went Hunting" and was forced to respond to several encores. Patti Carney with the assistance of the company sang "Handle Me with Care" and made a hit. The local press commented favorably on the burlesques, but gave little attention to the olio, which was Class A. Lewis and Thompson, songs, dancers and monologue, pleased. Patti Carney, vocalist, good. Two Graces in "The College Kid and Father," good. Lulu Beeson, buck dancer, very clever. The big hit of the show was made by Ed DeForrest, John H. Billsbury, James Fagan and J. Elmer Jackson under the name of "Some Quartet." The boys are good singers and bid fair to become headliners in the near future. The closing burlesque "At Coney Island" was also written by Sam Rice. It deals with the usual trip to Coney Island. Ten song numbers are introduced in this part. The following is a full list of the members of the company: J. Elmer Jackson, Peter Thompson, Sam Rice, Frankie Grace, William Grace, Zoe Hollis, Patti Carney, Lulu Beeson, James Fagan, Charles Lewis, J. H. Billsbury, Ed DeForrest, Pearl Howard, Heifrid Forsberg, Lucile Hooper, Madaline Gross, Lizzie Grace, Linnie Kimball, La Sarida, Myrtle Paul, Sadie Sewill, Dell Roy, Amie Herthorn, Annie Blankfield, May and Agnes Swinger. Business exceptionally good, playing to capacity the first three nights.——NOTES.—The following is the staff at the People's Theatre this season: Duke G. E. Black, treasurer; Louis Steumpe, assistant treasurer; Charles Mack, chief in charge of stage; Frank Roeli, property man; Walter Ray, chief doorkeeper; James Day, advance agent, and Mr. Ankenmiller, press agent.—The Standard Theatre will open 25 with the following house staff: Frank J. Clements, treasurer and house agent; George E. Dresselhaus, assistant treasurer; John Eckert, stage manager; Joe Hendricks, electrician; George Hendricks, property man, and Eugene Sheridan, chief doorkeeper.

ELKHART, IND.

CRYSTAL (Geo. Lawrie, mgr.).—Week 12: Knight and Seaton deserve a better place than opening; Wilmar Brothers, refined astonishing acrobats, well worth featuring; Crystal Bell, very clever quick changes, deserve much comment; Gertie Gardner, above par. C.—A.—B.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Great Lynch, wire act; Elodia Hunter, soprano; Charlotte Coats and company, singing sketch, and Gardner, Madden and company, comedy playlet. Very good bill.——FOUR MILE CREEK (H. T. Foster, mgr.).—The Osaves, jugglers; Earl Lind-

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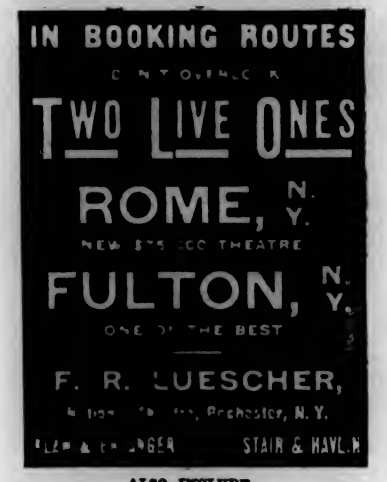
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sey, imitations and songs; Herbert and Willing, blackface; Goldsmith and Hoppe, musical, and Psycho, hypnotist. All pleased.——NOTE.—Al. Field's minstrels opened the Majestic 17 with two performances.

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EVANSVILLE, IND.

OAK SUMMIT PARK (E. F. Galligan, mgr.).—Week 18: Zaretzky troupe of Russian dancers, headliners and well liked; Morgan and McGarry, singers and dancers, good; Conn, Downey and Willard, comedy, a laughing success; Fukino's Japanese troupe of acrobats, an excellent act.——COOK'S PARK (Harry Laurance, mgr.).—Romeo, Mayo and Juliet, minstrels, proved as popular as ever; Leonard and Louie, good acrobatic act; the Laving Sisters, songs and dances, pleased; Dolly Vassar, soubrette, good; Appelby, banjoist, well received.——CIRCUS GROUNDS.—Buffalo Bill drew two crowded houses 17, notwithstanding the inclement weather.——PEOPLE'S (Pedley & Burch, mgrs.).—"The Jolly Grass Widows," 25-28, opens this house for a season of burlesque.——THEATORIUM (J. R. Brannen, mgr.).—Moving pictures and ill. songs. ROBERT L. ODELL.

FALL RIVER, MASS.

SHEEDY'S (Geo. Hanscombe, mgr.).—Burke's stock company in "Du Barry," with ill. songs and moving pictures.——SCENIC (L. M. Boas, mgr.).—Moving pictures and ill. songs——CASINO (Louis Penny, mgr.).—Moving pictures and ill. songs.——LINCOLN PARK (I. W. Phelps, mgr.).—Butterfly opera company presenting "Mikado," very good.——PLEASANT STREET (Jas. Mason, mgr.).—Herman Fuller, "rube" sketch, fair; Freeman Sisters, songs and dances, passable. Helene Clifford, singer, good; Mason and Doran, comedy sketch, very good.——NOTES.—Geo. A. Haley, formerly manager of the Casto and Savoy theatres and now manager of the Grand Opera House in Hazleton, Pa., spent a few days with friends in Fall River on his way home.—The Savoy, of which Julius Cahn is lessee, and W. R. Reed manager, opened Aug. 16.

E. F. RAFFERTY.

FORT DODGE, IA.

EMPIRE (I. R. Bernstine, mgr.).—Moving pictures pleased. Blanche Tennant, ill. songs. Business good.——REYNOLDS PARK (Frank Farrell, secy.).—Chautauqua started Wednesday, people well pleased.——NOTE.—Fifty-sixth Regt. band (local) has been engaged for Chautauqua dates. Carl Quist, conductor, has built up a splendid organization and their services are in demand. KEB.

INDEPENDENCE, KAN.

AIR-DOME (W. Rex Bell, mgr.).—Week 12: The Chase-Lister company have just finished a very successful two weeks' stand here. Specialties by Clint and Bessie Robbins were well received. Jack Trall also appeared with a dancing specialty.——THEATORIUM (W. J. Campbell, mgr.)—Moving pictures and ill. songs.——LYRIC (Russel Jay, mgr.).—Opens 1st.——BELL-DORF (W. Rex Bell, mgr.).—Opens in September. J. P.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Lewis McCord and company had the headline position with their travesty, "Her Last Rehearsal," which went big. Hibbard and Warren, musical; Five Lubens, songs; Carbrey Brothers, excellent dancers, and Dora Ronca, clever violinist. One of the best bills of the season.

L. T. BERLINER.

KANSAS CITY, MO.

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FAIRPLAY.

LIMA, OHIO.

ORPHEUM (Will G. Williams, mgr.).—John Goss, bone soloist, good. Erni and Honegger, acrobats, only a pair of legs between them, fine. Claudius and Scarlet, banjoists, hit. Teed and Lazell, comedy sketch, fair. Marlow Plunket and company in "Twenty Minutes from Shakespeare," took well. L. F. WAKEFIELD.

LITTLE ROCK, ARK.

FOREST PARK (C. T. Taylor, lessee).—Week 12: Burt and Frieda Burtino, slack wire, fine; Chas. Bailey, barrel jumper, excellent; Chas. Allman, blackface, hit; Foster Ball and Baby Doris, clever act; Dayton and Devoy, comedians, amusing. JIM.

MARION, IND.

GRAND (Sam Pickering, mgr. Monday rehearsal 10).—Week 12: Leonard and Louie, "modern athletes," A1; Art Fisher, musical, clever; Lavigne Sisters, good; Earl Perry, blackface, fair; Edna Lyman, ill. songs.——CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10).—Eugene and Mar, "Hazing a Freshman," hit; Stith and Stith, clever; Marie Clark, monologue, good; Irene White, ill. songs. L. O. WETZEL.

MARSHALLTOWN, IA.

BIJOU (T. Nelson Downs, mgr.).—Closed.——THEATORIUM (A. G. Gist, mgr.).—Moving pictures and ill. songs draw well.——NOTES.—The

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GERTRUDE HOFFMAN

In IMITATIVE CARICATURES

HAMMERSTEIN'S, WEEK AUG. 26

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Elite, a new moving picture theatre, opened here under the management of Friend & Horwitz, formerly of Sioux City. Electrician Armstrong of the Bijou planned and wired the theatre.——Manager Downs (Bijou) is making arrangements for the opening of his new house on September 1, in the theatre now occupied by Gist's Theatorium. The lobby is to be fitted up as a penny arcade. Mr. Downs will install his own lighting system at a cost of $1,500. The acts this year will he high class and the house booked by Sullivan-Considine. KARL J. INGLEDUE.

MEMPHIS, TENN.

WHITE CITY (A. B. Morrison, mgr.).—Frances Folsom, ill. songs; Van Osten's Band, outside attractions; Fay, Bissett and Miller, dancing, headliners, fine; Madame Alba, "strong" woman, good; Kline, Ott Bros. and Nicholson, musical, very good; Chas. Ledegar, bounding rope, pleases; Abdallah Bros., tumblers, good. W. C.

MILFORD, MASS.

LAKE NIPMUC PARK (Dan J. Sprague, mgr.).—The Vynos, fine; Little Garry Owen and company, clever; Murphy and Andrews, good; Valveno Brothers, hit. CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (Frank Trottman, mgr.).—"Lady Birds" presenting a two act piece entitled "In the Isle of Samoa." Entire cast, with especially strong chorus, is good and includes Will Fox, Hebrew impersonator; Nina Collins, Georgia Cunningham, vocal, and the Clipper Comedy Four, who score hit.——CRYSTAL (T. Blointer, mgr.).—Brown and Wilmot, song and dance, clever; Ben W. Dawson, monologist, entertaining; Alpine Family, acrobats, spectacular; The Four Masons in a comedy sketch entitled "The Country School," big hit, and Theo. Ullmark, ill. songs.——NOTES.—Friends of Fred Haemmer, property man at the New Star, Milwaukee, desire to extend their sympathy, through VARIETY, for the bereavement of his father, who died Aug. 17.—The regular season of the winter vaudeville at the Crystal Theatre, Milwaukee, opens Sept. 2.—Gayety (S. S. Simons, mgr.) opens Sept. 1 with "City Sports."

B. H. BENDER.

MONTREAL, CAN.

BENNETT.—This new vaudeville house opened its doors 19 to packed house. Virginia Earl was the headliner, with Adelaide Dunlop in sketch, "The Operator," as added attraction. The others were: Jules Garrison and Ellen Conklin, in travesty; Ziska and King, burlesque magic; Florence Saunders, "dramatic soprano"; Banks and Breazealle, "musical messes"; Clinton and Jermon, talk and songs, and Gus Bruno, monologue.——SOHMER PARK (Lavigne & Lajoie, mgrs.).—Adgie Castello and lions; Jewell's Marionettes; Newell and Shevett, horizontal bars; Ralson and Son, comedians, and Lavigne's band.——DOMINION PARK (H. A. Dorsey, mgr.).—Street Railway Employees' picnic this week. Over 100,000 tickets were sold in advance. Double somersault auto; Curzon Sisters, aerialists; White and La Mart, acrobats, and other added attractions are given on the promenade.——THEATRE ROYAL (H. E. Egerton, mgr.).—"The Parisian Belles" opened to good business and present good show. The olio includes The Sidonas, Gladys Sears, Louie Dacre and others. "Imperial Burlesquers" next. AL. M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Johnston and Wells, colored singers and dancers, good; American Trio with Baby Lucille, neat sketch; Alfred Gill, a young Newarker, played selections on the violin in a creditable manner; C. Grant Gardner and Marie Stoddard are still working their rollicking musical-singling sketch; Elizabeth Brice, "The Social Whirl Girl," with Wm. R. Arnold, has a very neat singing turn; Alfred Kelsey and Miss Guise in the "Tale of a Turkey," laughable sketch; Chas. Howard, monologist, funny parodies and a good line of talk; Sutcliffe Troupe, Scotch bagpipers and acrobats, very good entertainers.——OLYMPIC PARK (Hans Wevers, mgr.).—The Aborn opera company in "Erminie," the society circus with its ten big acts and the airship flights and balloon ascensions are the attractions.——ELECTRIC PARK (C. A. Dunlap, mgr.).—Nelson Farnum and his troupe of acrobats are being featured and are making good; Eckel and Barnes, comedians, and Minnie Dufree, the dancer, also went very well; Pittman and company, magicians, are clever and Frank Sorrest sang well.——HILLSIDE PARK (W. E. Thaller, mgr.).—The Wild West and balloon ascensions are still drawing cards. On the open stage this week are Prof. Hampton and his dogs, cats, geese and monkeys; Prof. Carter and his trick monkey, who loops the loop; Morrell Brothers, the contortionist; Harris Davis, the slack wire juggler, and Dare Devil Wallace, who dives from the top of a 100-foot ladder into a net.——NOTES.—Archie Shepard will reopen the Arcade about the middle of September with a variety and picture show. In front of the lobby will be stationed

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A SCENIC TRIUMPH! A WONDERFUL ILLUSION! A MUSICAL TREAT!

AL SUTHERLAND, Representative ST. JAMES BUILDING, NEW YORK.

Mae Goodwin and her lady orchestra.—Work has been commenced by Manager Dunlap, of Electric Park, on an ice palace which will be finished next winter. JOE O'BRYAN.

NEW CASTLE, IND.

ALCAZAR (B. F. Brown, mgr.).—"The Belle of Japan," with Bessie Clifton, and the following vaudeville features: Eldon and Clifton, singing sketch, excellent; Bessie Clifton, "Sal, the Hoosier Daisy," big hit; Toto, Japanese juggler, gave a striking performance, scoring heavily.——THEATORIUM (T. D. Foote, mgr.).—Excellent bills to capacity houses.——ROYAL (H. T. Webb, mgr.).—Army pictures in charge of Sergeant Paul S. Jones, an extra attraction.——FERN (C. T. Coyne, mgr.).—Good business. ROY W. JONES.

NEW ORLEANS, LA.

WEST END PARK (Jules F. Bistes, mgr.).—Clivette, Lopez and Lopez, Pete Baker and Francelli and Lewis.——WHITE CITY (Chas. C. Matthews, mgr.).—Olympia Opera company in "Olivette." O. M. SAMUEL.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—Della Fox is appearing to good advantage as the headliner. Eddie Leonard with two boys appears in blackface in a sketch called "Dixie Land." It has the true Southern atmosphere. They were warmly received. Edward Nicander, assisted by Mary Cecil and Pauline Rona, have a sketch called "She Loves Me, She Loves Me Not." It is a laughable farce. Julius Tannen has a very clever monologue and tells his stories cleverly. His impersonations were good. The "Four Girls" do a good singing and dancing act. All work hard and their efforts were well received. Carlette does interesting contortion work. Matthews and Ashley have their former Chinatown "dope" sketch, enriched with new material, and do it better than ever. Keno, Walsh and Melrose are local boys and do one of the best acrobatic acts that has come here lately. They finish with a unique feat called the "revolving arch." Chalk Saunders, crayon artist; Bowman, magician; The Valdings, gymnasts, and Trimble and Lewis, who sing and dance, all please.——ACADEMY OF MUSIC (Harry Williams, prop.).—"Dreamland" Burlesquers hold the boards here this week.——GAYETY (Jas. Orr, res. mgr.).—Rice & Barton's Big Gayety company will open this house for the season on Saturday, 24. P. S. C.

PITTSTON, PA.

FAMILY (Edward Mozart, mgr. Rehearsal 10).—This house will open 26, instead of Sept. 2, as before announced.——DREAMLAND (Fred Treen mgr.).—Moving pictures and ill. songs.——NOTES.—Edward Mozart, president of the Penn Amusement company, which controls the Mozart Circuit, was in town 16 arranging for the opening of the Family.—Harry Scott, of Cleveland, O., has been appointed resident manager of the Family in this city; he arrived 16.—John Sparks' shows did well 12 at Wyoming. DAVID HERMAN.

SAN ANTONIO, TEX.

LYRIC AIRDOME (A. Baker, mgr.).—Week 18: Harry Newman, the English comedian, good; Geo. and Libby Dupree, German comedy, well received; Musical Harts, best here this season; Doll Daggert, ill. songs, good.——OPEN AIR TENT (Ernst Rischle, mgr.).—Drama and vaudeville, first-class company and big business. CAL COHEN.

SANDUSKY, O.

MAJESTIC (W. C. Dunn, mgr.).—Opens Sept. 2 until January, when the New Majestic will be ready. The contract was awarded Friday. The New Majestic will have a capacity of 1,100. Bookings probably through the Gus Sun Circuit.——CEDAR POINT (George A. Boeckling, mgr.).—The Aimee show is attracting crowds. Mlle. Aimee in sensational dances is featured. Bombay, Indian juggler, good; the Only Davie, ill. songs, good; Van, musical, good. DOC.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, mgr.).—Inaugural bill strong one. Coll. Gaston Bordeverry, very good. Stinson and Merton, fair. Mayme Gehrue and company in "June," good; Irma Orbasany, novel; Sullivan and Pasquelena, fair; Gartelle Brothers, skatorialism, good; Geo. A. Beane and company in a comedy sketch, good.——MAJESTIC (Jack Bondy, mgr.).—This house opened 19, and disclosed one of the prettiest theatres in the Northwest. W. J. Emmett and company, good; Barney Williams, monologue, funny and card manipulations clever; Stoddard and Wilson, musical, fair; The Wilsons, good; "Little Jimmie" Latourelle and his orchestra, a feature.——STAR (J. C. Van Roo, mgr.).—Watson's Burlesquers. Millership Sisters special attraction, very clever. Chorus carefully trained. Musical numbers pleasing.——WONDERLAND. — Baker Troupe of cyclists and the Flying De Vovas, good. The Kirkpatrick family of nine bicyclists has been engaged as a feature for the Minnesota State Fair for week of Sept. 2. There is an indication that this will be the busiest season that St. Paul has seen for many years. B. T. ROBERTSON.

ST. LOUIS, MO.

STANDARD (L. Reichenbach, mgr.).—"The Jolly Grass Widows" are presenting a two-act burietta by George Paxton entitled "A Scotch Highball." It has a plot involving the mistaken identity idea. George Hickmann as an Irish comedian is satisfying at times. Jack Dunham is a "Dutchman." Nettie Francis, Lillian Boyd and Estella Wills are also leaders. The latter impresses the audience as a charming soubrette, wears tasteful dresses and has a pleasing stage presence. The Three Musketeers, comedy singers, scored. Henry Carrol and Nellie Francis in a satire, "His First Rehearsal," made the hit of the olio. The Three Deltons, gymnasts, proved entertaining. Chas. Falke and

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. Coe, musicians, round out the olio. The last t is a continuation of the first. The manage- nt has furnished splendid costumes, good scen- ' and mechanical effects, and after this show s been whipped into shape it should prove a an and wholesome offering.——FOREST PARK, ghlands (J. D. Hopkins, gen. mgr.).—Seymour d Dupree are headlined. The Poiriers, gym- sts and equilibrists; Carver and Polard and the sical Forrests are featured. Holcombe's band, Pittsburg, is the musical attraction.——MAN- ON'S PARK (Pat Mannion, mgr.).—William ompson and company, blackface singers, are adlined; Rosaires, wire act; McNamee, clay lder; James and Raymond, comedy musicians, d moving pictures.——COLUMBIA (L. Sharp, r.).—Mason, Keeler and company, in "A ro." are headlined. Sunny South, Sisters Meers, Chinko and company, Armstrong and rk. Minnie Kaufman and Jimmie Lucas, and Three Constantine Sisters are pleasing the liences. ED. J. CAIN.

SYRACUSE, N. Y.

VALLEY (N. C. Mirick, mgr.).—The closing l was good. LaBelle Veola, pleased; Willard ed and Nancy St. John, poor; Rice and Elmer, od; the Dancing Violets, good; Wynn and Lewis de a decided hit; Mareeno, Nevarro and Mareeno, good.——NOTE.—The Grand opens September 2. SAM FREEMAN.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, Mgr.)—Miner's "Americans" opened the regular Wheel season Monday to a crowded house. The performance opens with a two-act burlesque, "Mixed Pickles," which has been revised since last season. The leading funmakers are Will H. Ward, Clarence Wilbur and Wilbur Dobbs. During the action of the burlesque novel musical numbers are introduced by Vivien Hoffman, Bessie Steiger and the Misses La Tour, assisted by a good-looking chorus of girls who are excellently costumed. The olio consists of La Tour Sisters, singing comediennes, well liked; Mozelle, dancing, good; World Comedy Four, pleased; Wood Brothers, gymnast, clever. Next week, Dreamland Burlesquers.——LUNA PARK (Chas. J. Goodfellow, mgr.).—The attraction this week are the Greater Washington band, in the musical shell, free vaudeville on the Hippodrome stage and free baseball by the amateur leagues. Another special feature is the "Social Whirl," which has just been completed and is doing big business.——GLEN ECHO PARK (L. D. Shaw, mgr.).—The attendance dropped off somewhat this week. There were no special free attractions and no band. The Hippodrome has no vaudeville this week, so is giving a moving picture show.—— NOTES.—Chesapeake Beach, Chevey Chase, Great Falls and the river resorts are doing the usual business.—Manager Abe Mayer, who had the Sunday night vaudeville and moving picture shows at the Majestic in this city last year, has been awarded the contract to give the Sunday night shows at the New Gayety this season.—Wm. F. Clark, the resident manager of the New Gayety, returned to Washington this week for a short stay.—Rob Chambers of this city has organized a carnival company to play down South. —Lew Symonds, manager of the Unique five-cent theatre and of the Hippodrome at Glen Echo, is going to run a series of boxing and wrestling matches in conjunction with vaudeville this winter at the Hippodrome at Glen Echo.—Several five-cent theatres in this city have closed in the past two weeks owing to bad business. BILLY BOWMAN.

WINNIPEG, MAN.

BIJOU (Nash & Burrows, mgrs. Monday rehearsal 10).—Week 12: Hi Tom Ward, slow contortion work; Cummings Thornton and company in "A Mail Order Wife," received merited applause; L. T. Johnston, ventriloquist, good show but usual "gags" and "dummies"; Palmer and Saxton, Hebrew comedians, good; Harry Botter and company, billed to present "A Matrimonial Blizzard," were unable to continue Monday evening, due to Maude Symmnette becoming suddenly indisposed, but hoped to reappear the next evening. S. J. HORTON.

YOUNGSTOWN, O.

IDORA PARK (Robert Cunningham, mgr.).—Musical Huehn; The Kings, singers and dancers; Toledo and Price, society gymnasts; Slater and Williams, colored entertainers, and the Yamamato Brothers, Japanese equilibrists and wire walkers.——AVON PARK (Joseph Wess, mgr.). —The Great Lefton, hand balancer; Murphy and Palmer, blackface sketch; Eldward and Eldward, lightning cartoonists; Musical Adams (held over), and Leonard and Drake, singing and dancing act.——NOTES.—Harvey Arlington, manager of the Ingersoll concessions at Idora, is in the city hospital threatened with appendicitis.——John Tinney has returned from South Haven, Mich., where he was in charge of the Ingersoll interests at the South Haven park.—The New Bijou, a popular priced vaudeville house, is nearly finished.—Louis Langford, pianist at Idora Park, has joined the "Buster Brown" company, of which he was musical director last season. He is replaced by Prof. Milt Leesk.

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Acrobatic tumblers, contortionist, jugglers and foot equilibrist. Also Will Percival, big shoe song and dance. WEEK AUG. 26, HENDERSON'S, CONEY ISLAND, N. Y.
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The Saginaw Evening News, Monday, August 5, 1907.—The individual who calls himself John A. West is about the limit for grotesque make-up. The sub-title, "Musical Brownie," fits him exactly, as he looks for all the world as if he stepped from the canvas of Palmer Cox. It is laughably absurd and the stunts of West are in keeping. His jokes were new, his musical offerings unique and excellent besides, especially the cornet solo and the bells. His singing? Well, the Hungarian wolf which accompanied the last number was a good singer.

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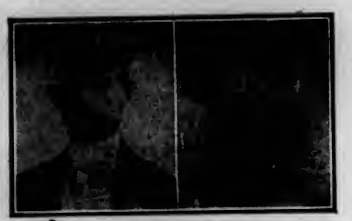
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VARIETY

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VAUDEVILLE AMALGAMATION POSSIBLE BUT IMPROBABLE.

Marc Klaw Says "Nothing as Good as Our Theatres"—Percy G. Williams Sees No Merger in Prospect—B. F. Keith Agrees With Him

The opening of the season has brought forth expressions on the immediate future from the leading vaudeville managers. Percy G. Williams, of the United Booking Offices, made a statement to a VARIETY representative this week, and Marc Klaw, of Klaw & Erlanger, expressed an opinion indicating that his firm was well satisfied with the outlook.

Mr. Williams said:

"I don't see that competition in vaudeville, conducted in a legitimate and businesslike way, can do any harm. It will in reality be beneficial. Competition will keep up the standard of the bills, and in a way it is required.

"This is not a 'bitter fight,' nor is there any unfriendliness connected with it between the opposing sides, other than usually found when business men are competing with each other. We are business men; Mr. Erlanger is a business man, and a brainy one.

"I think in the course of a short while, he will conclude that the profitable vaudeville circuit is the best vaudeville circuit, and following out this theory eliminate such houses as may prove unsuccessful, which will then eventually lead to even a more friendly feeling between the two sides.

"This will also operate to the advantage of both, and while I do not believe that a merger, or even understanding, is in prospect, the friendliness which will arise from mutual interests will simplify the situation.

"We shall compete legitimately, with no underhanded methods, and I am quite sure the other side will do the same. 'Cut-throat' opposition is a thing of the past. We both wish to please the public, and to that extent will make every effort to offer the best there is in the market."

A VARIETY representative met Mr. Klaw and mentioned the persistent rumors which are constantly bobbing up about an amalgamation of the K. & E. and K. & P. forces. "Our best and most effective answer to that," said Mr. Klaw, "lies in the opening of the New York Theatre on last Saturday night, and the business it is doing and in the success we have already achieved in Philadelphia, Pittsburg and elsewhere where we have gone into vaudeville. The opening of about nineteen more theatres by next Monday with a galaxy of vaudeville stars presented in them ought to act as a chloroform sponge to this rumor. Nothing these gentlemen could offer us, in my estimation, would be as good as the operation of those theatres."

During the week an "interview" with B. F. Keith was sent out to the press by the United Booking Offices. The New York papers paid no attention to it. The article was printed by the Boston "Globe," and the following is an extract from it:

"It's all news to me," said B. F. Keith, when a story from New York regarding the 'vaudeville war' was shown to him. "What is meant by our association taking the announcement that others were to enter the vaudeville field as a 'declaration of war,' I do not understand. First of all, we know of no 'war.' Like others, we recognize none.

"It will take more than the opening of one theatre in New York, or of a circuit of theatres, for those associated with the United Booking Offices to allow any one firm outside of it 'to be the centre of a theatrical combination controlling practically all fields of theatrical enterprises in the United States.' In this connection I am reminded that it was very wisely stated last spring that 'no one man or set of men could control all the theatrical business of the United States.' I thought that remark sounded well then and I think it particularly applicable now. I am not sure 'so many obvious advantages would result from a great merger.' We have approached no one to that end, although we have ourselves been approached on the subject upon three distinct occasions.

"Rumor has been so busy with stories of all kinds that perhaps it is only right to show the absurdity of one of them by quoting from a letter which I received today from S. Z. Poli: 'Regarding the rumor circulated and published that I am to sever my connection with the United Booking Offices, I wish to say that I am surprised at such reports going around in the theatrical field, and I don't know where such rumors could gain birth.'"

The "report from New York" referred to in the Keith interview is an article which appeared in the New York "Times" on Monday, dwelling at considerable length upon the chance of a "merger" between the vaudeville factions.

[Note—It is worthy of notice that B. F. Keith has taken most of the opinions expressed in the Boston interview bodily from VARIETY, and supported them with quotations from its columns. The glibness with which Mr. Keith delivers VARIETY'S utterances of several months ago argues a careful study of the paper, together with an excellent memory.]

GEO. EVANS TO STAR.

One of the advantages of a vaudeville artist playing under the observation of Klaw & Erlanger has manifested itself with George Evans, the monologist.

Mr. Evans particularly struck the fancy of A. L. Erlanger while playing upon the New York Theatre Roof. Night after night Mr. Erlanger listened to "The Honey Boy," and now Mr. Evans is announced as a K. & E. star in the legitimate for next season.

Emma Carus, Norah Bayes and Edna Wallace Hopper are others who have essayed vaudeville within sight of the head of the "Syndicate," with a legitimate engagement following.

KLAW & ERLANGER'S OPENING BILLS

Seventeen "Advanced Vaudeville" Theatres Open to the Public by Monday—The Acts Listed

The following are the theatres which will be in operation by Klaw & Erlanger on Monday next (September 2). The New York Theatre and People's, Philadelphia, are now open; the Shubert, Brooklyn, gives its first K. & E. vaudeville show to-night, and several in the West will start their bills to-morrow (Sunday).

In all theatres pictures and intermission will be on the programs, excepting the New York Theatre. The pictures will close the shows.

A star after an act signifies it is new.

The list as given below is arranged alphabetically and not according to the programs of the different shows.

NEW YORK (New York).
Alexandroff Troupe.*
Desbroches and Bianca.
Geo. Fuller Golden.
Grace Hazard.
Geo. Evans.
"Congress Spanish Dancers."*
"London Fire Brigade."
Musical Cuttys.
The Bogannys.*

—

NEWARK (Empire).
Ah Ling Soo.
Clinton and Jermon.
Ed. Bondell and company.
Four Bards.
Frosini.
Joe. Hart's "Military Girls."
Joe. Welch.
Mlle. Emmy's Pets.

—

BROOKLYN (Shubert).
Allenei and his Monkey.
Faye Sisters.
Hope Booth and company.
Herbert Brooks.
Josephine Ainsley.*
John Birch.
O'Brien-Havel and company.
The Labrakans.*

—

BROOKLYN (Grand Opera House).
Barnold's Dogs.
Dumond's Minstrels.
Edna Wallace Hopper.
James J. Morton.
Kuratakau Troupe.
Konorah, Max Berol.
Mr. and Mrs. Jerry Cohan.
Tourbillion Troupe.
W. C. Fields.

—

LOUISVILLE (Mary Anderson).
Howard Brothers.
Joe Maxwell and company.
Leo Carillo.
Mosher, Houghton and Mosher.
Quigley Brothers.
Radie Furman.
Sa Heras.
Zaretzky Troupe.

—

PHILADELPHIA (People's).
Dewar's Dogs.
Finley and Burke.
Henry Lee.
James F. McDonald.
Keefe and Pearl.
Morris and Morris.
Nellie Beaumont and Girls.

BUFFALO (Teck).
Collins and Brown.
"College Days."
Ida Fuller.*
Josephine Sabel.
Julian Rose.
Three Yoscarys.
Willie Hale.*
Woodward's Seals.

—

BOSTON (Tremont).
Edna Aug.
Florenz Troupe.
Frank Bush.
Karno Company.
"London Models."
Maud Hall Macy and company.
Meredith Sisters.
O'Kabe Japs.

—

PHILADELPHIA (Forrest).
Arthur Prince.
"Bubbles."*
Carlin and Otto.
Collins and Hart.
Edith Helena.
Klein, Ott Brothers and Nicholson.
Rawson and June.
Stuart Barnes.
Williams and Tucker.

—

KANSAS CITY (Sam S. Shubert).
Billy Clifford.
Caron and Farnum.
Chas. R. Sweet.
Harry Corson Clarke.
Maud Lambert.
Romany Operatic Troupe.
Ralph Johnstone.
Valazzi.*

—

ST. LOUIS (Garrick).
Cartmell.
Crane Brothers.
Henry and Alice Taylor.
Hardeen.*
May Ward and Girls.
Sidney Grant.
Seven Mowatts.*
Three Keatons.

—

PITTSBURG (Duquesne).
Al. Sheehan and company.
Caron and Herbert.
Elite Musical Four.
Geo. W. Munroe.
Juam Caicedo.
J. Francis Dooley and company.
Kara.*
Lee Harrisson and Girls.*
May Belfort.

(*Continued on page 14.*)

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Vol. VII. AUGUST 31. No. 12.

On Monday the recognized opening of the season of '07-'08 occurs. In view of the present opposition in vaudeville and burlesque, we have instructed all correspondents to forward truthful and impartial reports of conditions in all cities where there is competition.

VARIETY is desirous of giving a faithful reflection each week of the state of affairs in the variety branch of theatricals. We aim to have VARIETY recognized as the paper where the exact conditions in all cities may be ascertained by reading its news columns or correspondence.

VARIETY favors neither side in vaudeville or burlesque. It is not a managers' paper. Believing as we do that the best information is a true report, we shall adhere strictly to that policy.

We again aver that opposition in vaudeville is for the good and betterment of the artist. In that belief VARIETY stands ready to promote as far as it can any legitimate opposition which has arisen or may arise, whether it be against the United Booking Offices or Klaw & Erlanger, or anyone or any firm seeking a monopoly.

Harry Rogers is now connected with the Harry Von Tilzer Music Publishing Co.

The Connolly Sisters are now a female quartet, with the title of the act "A, B, C and D."

Jos. V. Sherry, with the Barnum-Bailey show, will play vaudeville when the circus season closes.

The Yuilians, foreign acrobats, will come over here in November to play for Klaw & Erlanger.

Martin Beck, general manager of the Orpheum Circuit, left on Thursday for a trip over the circuit.

Gene Pollard, for the past three seasons at the Colonial, will be at the Orpheum, Brooklyn, until further notice.

Marie Fitzgerald is now press agent for the P. G. Williams' circuit, with headquarters at the Colonial Theatre.

Jules Von Tilzer left for Chicago yesterday. He will be at the Sherman House in that city during his stay.

Bellman and Moore have had their opening postponed until Sept. 30 by the Morris office, owing to a throat affliction of Miss Moore's.

When The Great Lafayette takes to the road he will have a new illusion named "From Dust to Dust," replacing his former "Lion's Bride."

The Fleurys, an English lightning change act, may be brought over here by Klaw & Erlanger, who have an option on their American services.

Al. Reeves' "Beauty Show" opened at the Corinthian, Rochester, Saturday night, the receipts exceeding the house's record for a single performance by $78.

Elmwood and Maggie Benton have parted. Mr. Benton will work alone hereafter, while Miss Benton will continue in vaudeville with another partner.

Brighton Beach Music Hall and Morrison's, Rockaway, will close Sept. 15. Henderson's at Coney Island winds up its vaudeville season after the Mardi Gras.

Gypsy Wolff and six girls called "The Mermaids of Margate" will play on this side commencing in November over the K. & E. time. M. B. Leavitt booked the act.

Vincent Bryant has signed a contract to re-write Florenz Ziegfeld's revue "The Follies of 1907," now playing at the Liberty.

La Esmeralda, leader of the "Congress of Spanish Dancers," playing on the New York Theatre's premier bill, has been placed under contract by Klaw & Erlanger for 50 weeks.

Harry Scott, formerly connected with the Duquesne Theatre, Pittsburg, has been appointed local manager for the Mozart "Family" Theatre at Pittston, Pa., opening Monday.

The "Parisian Belles" made the unusual record of having continued through the first week of the season without a rehearsal having been called after the first performance.

Mrs. Kittie Armer, professionally known as Kathleen Howard, formerly of Howard and Le Roy, gave birth to a girl on Aug. 19. Mr. Armer is with the "Bon Tons" this season.

Mabel Andrews, late of Havens and Andrews, died Aug. 13 at Taunton, Mass. The deceased had been on the stage for fifteen years, and was a sister of Blanche Andrews, of Murphy and Andrews.

Alice Lloyd, the English comedienne, is at Buda-Pesth, where she is spending a month for recreation. Miss Lloyd with difficulty prevailed upon the English managers to release her for the period.

"A Night in a Rathskeller," revised so as to make practically a new act, will play at Williams' Alhambra commencing Monday. The Rathskeller scheme will be retained, and will resemble in appearance one of the better grade.

Lina D'Eve, a French impersonator, who has been booked over here by Klaw & Erlanger, is understood to present her imitations, with character changes on the stage, much in the manner Henry Lee has made known to vaudeville.

Smirl and Kessner have decided to play together again in their former act, "The Acrobatic Bell Boy and the Dancing Maid." Miss Kessner had about closed for a vaudeville tour with Joe Keno, when the former act was again decided upon.

Ben Blatt, last season superintendent at the Colonial, has been appointed manager of Williams' Novelty in Brooklyn. It is just nine years since Mr. Blatt entered the employ of Mr. Williams as chief usher in the same house he now directs.

Will Evans, the English comedian, who came over here to play an extended engagement on the Williams time and returned before his contract expired, is reported to have "copied" Gus Edwards' "School Girls and Boys" on the other side.

The Broadway Theatre, Brooklyn, will commence its Sunday concerts on September 15. The same day at the Grand Opera House, New York, Sunday shows will be commenced for the season, both booked by the Morris office. Hugo Morris will have charge of all Sunday bills prepared there.

Robert Watt, house manager of the People's Theatre, the Klaw & Erlanger vaudeville institution in Philadelphia, has a scheme for the benefit of acts playing his house. Each act booked for the People's has received a neatly printed slip containing all necessary information as to reaching the theatre from the railroad terminals, location and terms of hotels, time of orchestra rehearsal and best method of baggage transfer.

Last Sunday night not a seat remained in the box office of the New York Theatre, excepting those in the box reserved for A. L. Erlanger, who occupied it. A late party arriving, and pleading for admittance, word was sent to Mr. Erlanger if he would relinquish the box for the evening, and upon the theatre party depositing $15 with the treasurer, the head of the "Syndicate" vacated, remarking it was the first time he had been "put out" of a theatre.

Charles Puchot, formerly with Charles Bornhaupt when the latter was an independent agent, will enter H. B. Marinelli's New York branch to-day as assistant manager, taking the place left vacant by Anton E. Johnson, who leaves Marinelli to care for the Orpheum Circuit's foreign bookings. For the present Mr. Johnson will be stationed in the Orpheum's offices in the St. James Building, but will shortly make a tour of the circuit to become acquainted with the different theatres.

Each day M. S. Bentham, the agent in the St. James Building, turns over to Percy G. Williams, the manager, one dollar, in bills or small change. Mr. Bentham has been making this one of his daily duties since he agreed with Mr. Williams that whoever first appeared on the eighth floor of the St. James Building daily should receive a dollar from the other. Bentham hopes to see some of Mr. Williams' money "one day." To accomplish this the agent may yet sleep in his office over night.

The English managers are still attempting to defeat the purpose of the Arbitrator's Award in the recent settlement of the V. A. F. strike in London, by issuing contracts to acts calling for a certain amount for night shows, and a special allowance for the matinees which latter was one of the conditions named by the arbitrator. This sort of a contract was not the intention of the Award, however, for through the plan adopted, the manager now pays no more for the entire week with additional performances than he formerly did, which was a chief cause of the strike. In fact, this form of contract will even work to the advantage of the manager, as against previous times, when a week or weeks occur where there are no matinees as in the warm weather. Then he will be bound only to settle for the night shows, saving him about one-fifth of the total salary. Spry and Monti, an English act, recently declined a contract over the Moss & Stoll tour calling for 90 consecutive weeks through the objectionable clause having been inserted. The V. A. F. requests all its members receiving such contracts to report the same at the headquarters of the organization.

At the suggestion of a prominent vaudeville manager, VARIETY will run weekly hereafter a "Managers' Forum," exclusively for managers and agents. All contributions should be limited to 150 words. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. The subject matter is entirely optional with the writer.

EASTERN'S NEW THEATRE OPENS IN WASHINGTON

The Gayety, Built by the Columbia Amusement Company, Given a Splendid Send-Off—House a Handsome One

Washington, Aug. 30.

The new Gayety Theatre in this city, operated by the Columbia Amusement Company of New York, which built it as one of the spokes in the Eastern Burlesque Wheel, is probably the handsomest and costliest house devoted to the burlesque form of entertainment in this country.

The Gayety is situated on Ninth street, two blocks from Pennsylvania avenue. It threw open its doors last Monday for the first time. Brilliantly lighted, surpassing in the quantity of electric fluid used all the Washington theatres together, an enormous throng gathered opposite the playhouse Monday evening. The house was sold out during the day, but at 7:15 a line extended from the box office to the street. Over 1,000 people were turned away from the box office.



The above is a sectional view of the new Gayety Theatre's auditorium, at Washington, erected and opened last Monday by the Columbia Amusement Company (Eastern Burlesque Wheel).

The Gayety is one of nine new theatres erected or in process of erection by the Columbia company within the year. A new house at Columbus, O., opens Monday. Theatres in Toronto, Montreal and Scranton are now building. Last season new houses managed by the Columbia people were opened at Baltimore, Detroit, Kansas City, Indianapolis and Birmingham.

Sam Scribner and L. Lawrence Weber, Eastern managers, who engineered the theatre from its inception to the opening show, were present, together with W. H. McElfatrick, the New York architect, who drew the plans, besides many other New Yorkers, including the president of the Fuller Construction Company, which built it.

The building fronts on Ninth street, running direct back to Eighth. A lobby, 30 feet in width, leads to the orchestra floor. The stage is 101 feet from curtain to back wall, with a two-foot "apron." Alleys on both sides in accordance with the building regulations, are provided with patent locks to the doors, giving additional exits in an emergency, and the house can be quickly emptied.

Green leather upholstered orchestra chairs, with red carpet on the floor, make the appearance of the interior attractive, and the theatre is prettily decorated. Six boxes on either side set off the auditorium, which has a seating capacity of 1,800, with standing room for 400 more. The auditorium is free from posts.

The house is fireproof from pit to dome. Dressing rooms are arranged in four tiers, all above the level of the stage. The Gayety opened on schedule time and was completed a week before.

Hurtig & Seamon's "Bowery Burlesquers" were given the honor of opening the house. The show leaves Saturday night at 11:05 for Toledo on a special train, arriving there 5:30 Sunday afternoon, missing the matinee. It will then take up its regular route over the circuit. A review of the performance will be found elsewhere in this issue.

The opposition to the Gayety is the Lyceum theatre, under the management of Eugene Kernan, playing the Western Wheel attractions. The Lyceum is situated on Pennsylvania avenue, and has been lately renovated inside and out. Miner's "Dreamlands" are at the Lyceum this week.

The opening of the Gayety apparently did not affect the usual attendance at the Lyceum on Monday night.

CAHN'S THEATRES OPENING.

Salem, Mass., Aug. 30.

The Empire Theatre opened here tonight with Richard Carle in "The Hurdy-Gurdy Girl." The house is now the local home of the Julius Cahn circuit's legitimate attractions. The Salem Theatre, where previously the Cahn bookings played, opens September 30 with vaudeville under the same management.

WILKES-BARRE OPEN BY THANKSGIVING.

McElfatrick, the New York architect, has been given charge of the erection of the Empire Circuit Company's (Western Burlesque Wheel) new theatre at Wilkes-Barre, Pa. The site is directly opposite the local post office and will seat, according to present plans, 2,200 persons at an admission scale of 10, 20 and 30 cents.

It is promised that the Empire burlesque shows will be able to play there by Thanksgiving Day. The project is being financed by the Wilkes-Barre Amusement Company, understood to be made up of William B. Watson and Alf Herrington, the latter of the Star Theatre, Scranton.

The title to the land is reported to now stand in the name of Geo. W. Rife, one of the Empire's officers.

WALTERS MANAGES GAYETY.

Philadelphia, Aug. 30.

The remodelled and renamed Bon Ton Theatre in this city, now playing the Eastern Wheel attractions with "Gayety" outside its doors, will be managed by Harry Walters, representing the Columbia Amusement Company of New York.

The Bon Ton, formerly was under the direction of John J. Jermon, but in the lease given to the Columbia company the latter assumes full control.

WESTERN'S ROUTE 10 WEEKS AHEAD.

The Western Burlesque Wheel is giving out only ten weeks of its time. Even the owners of shows do not know what their routes are to be after Nov. 1. They have been handed a consecutive route until that time. The reason for this is that houses are in process of completion in Newark, Schenectady and other cities which it is hoped will be in shape for opening about that time. This would of course change the arrangement of the wheel.

Another change in the handling of the New York headquarters this season is an order that no information shall be given out or announcement made by any one but Harry Martell.

SPARROW CO. DROPPING SUITS.

It is believed by many persons involved that the suit brought some time ago by the Sparrow Amusement Company of Montreal, Canada, against the old Travelling Managers' Association (including many managers of both Eastern and Western Burlesque Wheels) will never come to trial. The attachment proceedings with the Empire Circuit Company as plaintiff and various Eastern Wheel managers as defendants, for a long time pending in Toledo, have been dropped.

After the dissolution of the old burlesque combine, the Empire people held up a number of Eastern managers when they played Toledo, that town being apparently chosen in view of the fact that the shows played in Cleveland next week to good business.

The managers gave bond in all cases, and the suits were pending until several weeks ago, when the Easterners affected were notified that the suits would be dropped upon the payment of small costs.

This action on the part of the Empire people, who are suspected of backing the Sparrow suit, is taken by the opposition as an indication of a desire to quit.

BURLESQUE SEASON'S GOOD START.

The burlesque managers are making all sorts of rosy prophecies for the coming season, basing their hopes upon the surprisingly successful openings throughout the country. Scarcely a house on either circuit but did vastly more business on its opening week than on the corresponding period of last season.

At Harry Jacobs' Corinthian Theatre (Eastern Wheel) in Rochester the opening performance showed receipts greater by about $100 than any in the history of the house with Al. Reeves' "Beauty Show" as the attraction.

The average receipts for the Empire (Western Wheel) in Indianapolis at the height of the season are usually figured, aside from the weeks of exceptional business, between $1,500 and $2,000. "The Rollickers" opened there last week to a gross of $2,900, and M. M. Thiese's other show opened at the Columbia, Boston, to $2,700, about double the gross of last season's opening week in that house. Saturday night there was not a seat to be had in any of the New York burlesque houses.

These are but scattering instances, but it is declared that they fairly represent business conditions over both Wheels and the stockholders are already planning to spend fat dividends.

SCHENECTADY GOING AHEAD.

The suspension of work upon the new house of the Empire Circuit Company in Schenectady, N. Y., to be called the Electra, is declared at the New York headquarters of the concern to be no indication that they do not intend to carry the work of construction to completion. The contract is in the hands of local builders. Work was stopped because the concern ran out of funds and asked for a payment from the Empire to continue.

The payment was made and work resumed this week. It is proposed to make Schenectady a three-day town, the other half of the week being spent in another up-State town, probably Binghamton, where it is said negotiations are in progress for the acquisition of a site.

HARDIE LANGDON.

Although Hardie Langdon, whose picture is on the front page this week, is almost unknown to the East, she is well known in the middle West as a singing comedienne. Miss Langdon has played several return engagements over the circuits in that section of the country, and has established her popularity firmly.

Previous to appearing in vaudeville, Miss Hardie was principal soloist with the Carl Strauss band, and later made her debut in one of the Proctor theatres, New York City.

Miss Langdon has engaged to play over the Western Vaudeville Association circuits, and will continue in vaudeville with other desirable time.

BUCK GOES WITH K. & E.

Chicago, Aug. 30.

Frank H. Buck, associate booking manager in the local offices of the Western Vaudeville Managers' Association, has left that post and will be one of the Chicago representatives for Klaw & Erlanger, with offices in the Colonial Theatre building. Mr. Buck will assume his duties with the firm September 1st.

LEO CARRILLO'S CARTOON OF THE WEEK



DAVIS INCREASING CAPACITY.

Pittsburg, Aug. 30.

The seating capacity of Harry Davis' Grand Opera House was increased by 100 after the performance last Saturday night. A portion of the large stage was torn away in order to place the additional seats.

Mr. Davis says he looks forward to big business, and as the box office was compelled to turn many people away during last season, the extra hundred will help some.

BOOKS MABEL McKINLEY DIRECT.

Mabel McKinley has been signed by the United Booking Offices for thirty-five weeks for the coming season, over the head of the Marinelli office, which has been making strenuous endeavors to induce the singer to make a tour of the European capitals.

The United people refused to treat with Myers & Keller, and Miss McKinley signed direct. But she will pay Myers & Keller a full five per cent. commission on her contract.

OPPOSITION IN HARTFORD.

Hartford, Conn., Aug. 30.

Parsons' Theatre will play Klaw & Erlanger vaudeville next week. It will not be permanent at that theatre, but will likely play there at intermittent spells during open time of the legitimate attractions booked, until the new house proposed by Klaw & Erlanger in this city shall have been erected. A site has been purchased where an electric light plant now stands.

ATHLETIC ACTRESS IN SKETCH.

Selma Herman, the athletic actress, who has been prominent in plays where an outdoor training was required in addition to dramatic ability, has a sketch for vaudeville which she will soon read to M. S. Bentham, the agent. If the agent considers it of the requisite calibre for a vaudeville playhouse, he will attempt to secure bookings.

In the sketch besides Miss Herman there will be a cast, and also two horses on the backs of which a broadsword combat is to take place.

MAY IRWIN OPENS MONDAY.

May Irwin opens her vaudeville season of forty weeks on Monday in Minneapolis with a one-act farce employing five people all told.

The principals are Miss Irwin, her sister Flo, George O'Farrell and two minor people. Miss Irwin plays four consecutive weeks in Chicago, and eight in New York.

ADMISSIONS GOING UP.

Hartford, Conn., Aug. 30.

The prices of admission in the Poli Theatre here have been raised for the evening performances from ten to thirty cents, which was the former scale, to from ten to fifty cents. The matinee prices remain the same.

The general understanding is that Poli will follow this course in all cities where he has a vaudeville theatre, without competition.

Max Witt received an offer to place his "Singing Colleens" in the Four Mortons show, as a feature, but vaudeville bookings prevented the acceptance.

ORPHEUM'S OPENING BILL.

Among the acts reported to be on Percy G. Williams' opening bill at the Orpheum Theatre, Brooklyn, in opposition to Klaw & Erlanger's Grand Opera House in the near vicinity, are "The Song Birds," Katie Barry, Harry Bulger, Cressy and Dayne, Gillette's Dogs and Lavine-Cimaron Trio.

HARD UP FOR ACTS.

Both the United Booking Offices and the William Morris office claim that there is no scarcity of acts and protest that they are fully booked up, having any quantity of material from which to select.

If this be so it is difficult to reconcile such a condition with the fact that both booking offices are drawing upon the smaller circuits for acts to fill out their bills. During the current week several acts were booked for Klaw & Erlanger time direct from the Sullivan-Considine agency.

Milton Schuster has signed with Clark's "Runaway Girls."

NEW YORK THEATRE NOW PLAYING ACTS

Klaw & Erlanger's Invasion of Vaudeville Successfully Inaugurated in New York City

Last Saturday night marked a big step forward in the progress of vaudeville, for then a variety show attained the dignity of a "first night." The opening of Klaw & Erlanger's "Advanced Vaudeville" at the New York brought forth the habitues of the theatre who are usually found at the first performances of legitimate productions along Broadway.

The house was packed, jammed and overcrowded, containing nearly all the theatrical lights of the city, with others from abroad who had timed their visit to be present at the beginning of the new vaudeville era. It has been redecorated, and an "art room," used for lounging purposes, with a fountain of colorants, without the name of the manufacturer in sight, will become a Broadway rendezvous.

Messrs. Klaw and Erlanger, with their chiefs of staff, did not attempt to conceal their gratification over the auspicious beginning, and this was more firmly implanted when at the Sunday night show the box office returns proved larger than on the first performance, due to the number of press tickets issued Saturday. Capacity has followed at each night performance during the week, with the matinees extraordinarily well patronized for this season of the year.

The curtain rose at 8:31, and finally descended at 11:19. Between those hours the following acts, with the time consumed, appeared:

The Bogannys	9 mins.
Grace Hazard	17 mins.
Alexandroff Troupe	7 mins.
George Fuller Golden	23 mins.
"The London Fire Brigade"	17 mins.
Intermission	20 mins.
Six Musical Cuttys	19 mins.
Des Roches and Bianca	11 mins.
George Evans	22 mins.
"Congress of Spanish Dancers"	18 mins.

The opening program, it is promised, is one of the least which will be presented at the theatre this season. Through the chances taken on the condition of the weather during the last week in August, no especial effort was put forth to present a sensational show, but rather novelty and entertainment. In this it was successful.

The New York press was uniform in commending the bill. The "Sun" said: "The vaudeville that was presented last night is a decided advance over some of the amusements under that name which have been given in this city in times past."

The "Times" headed its review with the following comment:

"From the moment that Grace Hazard, an exceptionally dainty and fetching little artist, held the stage at the New York last night until the falling of the last curtain on the brilliantly costumed Congress of Spanish Dancers, it was evident that 'advanced vaudeville' was an emphatic winner, and if Klaw & Erlanger can keep up the pace established in their opening bill the New York is in for a season of unusual prosperity."

A review of the bill will be found elsewhere in this issue.

RUEZ BANKRUPT.

(Special Cable to VARIETY.)

Paris, Aug. 29.

Paul Ruez, operating the Folies Bergere, Printania and Parisiana, has been adjudged a bankrupt. It is decided that these houses will revert to their owners, Isolde Brothers, Ruez having held them only under a lease.

It is also reported here from Berlin that the continental booking arrangement bringing together the Continental (and particularly the German) vaudeville managers under a co-operative booking arrangement has come to nothing. No details are obtainable at this time. It was a pet scheme of H. B. Marinelli.

None of the above information reached H. B. Marinelli's New York office this week. It was said there, however, by Charles Bornhaupt, Mr. Marinelli's representative, that the retirement of Ruez from the Paris halls would not affect them particularly. The Isolde Brothers are first rate showmen, and friendly to Marinelli, added Mr. Bornhaupt, and Mr. Marinelli will continue to supply the bills.

No comment was made on that portion of the cable relating to the collapse of the foreign booking amalgamation. Last week the Marinelli office gave out the import of a cablegram stating the consolidation has been successful, without further details. Mr. Bornhaupt said not sufficient time had elapsed since then for the mails with further information to arrive.

BUYS PIER THEATRE.

Arverne, L. I., Aug. 30.

The Shubert Brothers and Lew Fields yesterday took title to the Pier Theatre here, together with a tract of land facing it on Vernam avenue. Something in the neighborhood of $100,000 is the amount mentioned as purchase money. The theatre is to be thoroughly improved and modernized, the pier extended some 300 feet and the stage enlarged to accommodate the largest Broadway productions.

Edward Margolies, the former owner, will retire from the theatrical business, so he says. It is the intention of the new holders to erect an all-year-round hotel on the land facing the theatre.

ALBEE CAUSES SETTLEMENT.

The legal claim of $400 made by William L. Lykens against Eva Tanguay for alleged unpaid commissions has been settled through the intermediation of E. F. Albee. The basis of compromise, according to Lykens, was a payment of the claim in full.

LEGITIMATE HOUSES PLAYING VAUDEVILLE.

VARIETY'S Chicago Office,
Chicago Opera House Block,
August 30.

Vaudeville in abundance threatens to sweep the entire West by the opening of the season, according to detailed information received here. All the "legitimate" theatres in the West controlled by or affiliated with the Middle West Managers' Association will devote three evenings a week to vaudeville at popular prices. The acts will be furnished by William Morris' Chicago office.

The new circuit now being formulated by Arthur Fabish, representing the Morris Western branch and the executive officials, will embrace about 260 theatres in Illinois, Michigan, Ohio, Indiana and every state as far as Oklahoma and Indian Territory.

In nearly every town there is already an established vaudeville house, and the invasion, if the experiment proves successful, will result in keen opposition. It is not believed, however, that the venture will affect the attendance at the regular variety houses to any extent, if at all.

There appears to be an increased demand for vaudeville in the West, and it is asserted by those intimately in touch with the situation and project that the scheme is not intended to oppose or encroach on the regular variety theatres, but to fill in open time.

At a meeting held in Davenport, Ia., last week Mr. Fabish and seventy-six managers of the Middle West Managers' Association were in attendance. Among them were W. W. Bell, H. C. Ernich, Geo. T. Olendorf, C. F. Kindt, F. C. Zehrung, C. H. Wheaton, C. V. Philley, O. T. Burlingam, C. A. Holden, Fred Gwin, C. A. Lick and James Wingfield. They represent the Rowland-Clifford and Winfield, Harrington, Kindt & Chamberlain and Crawford & Philley circuits of legitimate theatres.

A large number of complete vaudeville shows will be organized. Each will consist of from five to seven acts and will be accompanied by a pianist. The route will be arranged so that a new show will be given every evening in each town for three days, dividing the week with an adjacent town.

All acts will be given a season's engagement according to the schedule, and they will be paid every week by the local house managers, whose only interest with the Morris office is to the extent of remitting the usual agent's fees for booking.

STOCK ANNOUNCED FOR CHESTNUT STREET.

Philadelphia, Aug. 30.

The rumor that stock would be given in the Chestnut Street Theatre here, reported in VARIETY last week, has been verified this week by an announcement to that effect. The name of the house will be changed to the Orpheum. The date for the opening is set for September 19. The initial offering will be Justin Huntley McCarthy's drama "If I Were King."

BULGER IN MONOLOGUE.

On Monday, when Percy G. Williams' Orpheum, Brooklyn, opens for the season, Harry Bulger will appear upon the stage in a monologue written for him by Vincent Bryan.

POLI MAKES A STATEMENT.

S. Z. Poli, the New England vaudeville manager, who was rumored last week, as printed in VARIETY, to be deliberating whether to change his booking connection, forwarded the following statement to us this week with the request that it be published:

New Haven, Aug. 26.

Editor VARIETY:

Ordinarily I do not occupy myself with denial of rumors in the newspapers. There is, however, so much that is absolutely untrue in your article of last week concerning my relations with the United Booking Offices, and there appears such an evident purpose to place me in a false light with my associates and the vaudeville profession at large, that I feel under obligations to depart from my usual custom.

From whatever source the rumors may have come that I contemplated withdrawing from my booking affiliations with the United Offices, they are absolutely unwarranted and unauthorized. I have never for a moment entertained any thought or desire to leave the United Offices, being entirely satisfied with my treatment there and with the facilities afforded me for securing such attractions as I wish to present in my theatres. If there has been any difficulty in securing acts, and if there is any lack of them in my bookings, I learn it for the first time through your columns. On the contrary, I find rather an embarrassment of riches in the supply of available and desirable acts, and I am fully satisfied that the high standard of entertainment established in my theatres will be maintained without a flaw from this over-abundance of supply. As for the competition that I am or may be called upon to meet in any of the cities of my circuit, I shall certainly find other means of combatting it than by making any change in my present booking arrangements.

S. Z. Poli.

HUGH STANTON DIES.

Hugh Stanton, of Stanton and Modena, died suddenly last Saturday night in Philadelphia of heart failure. Shortly before, the deceased had signed a contract to play over the Klaw & Erlanger circuit this season.

Mr. Stanton was about 45 years of age, and first came into vaudeville about ten years ago, with Francesca Redding. The deceased and Florence Modena were well known to vaudeville goers. "For Reform," the sketch in which they appeared, will be continued by Miss Modena with another partner.

A DOUBLE WEDDING.

Chicago, Aug. 30.

The Garrity Sisters and Leonard and Louie have been married during the past month, with no one the wiser.

Laura Garrity on August 6 secretly became the wife of Raymond Altenberg, professionally known as Raymond Leonard, of Leonard and Louie.

Following the example set by the other members of their respective acts, Florence Garrity and Jack Stitt (Jack Louie) became man and wife last Sunday in this city.

The Alvin Brothers have changed their minds about dissolving partnership.

UNITED BREAKS AGREEMENT.

A case of "contract breaking" which developed this week has led to an impression that the United Booking Offices, despite its high and lofty promises, is degenerating into a booking agency, on a level with the reputation left by the former Keith Booking Office, which evolved itself into the present United when Percy G. Williams placed his houses in the Keith office.

After the United was incorporated and formed, E. F. Albee, the general manager, verbally and in writing said that contracts would be honored, and dishonorable actions not countenanced, encouraged or tolerated. Mr. Albee also said "The United Booking Offices is making a fresh start."

The spurt may have lasted until this week for all other information to the contrary, but the United contradicted Mr. Albee's statement, and the contradiction came from Mr. Albee himself, when R. C. Mudge called upon him Monday to ascertain if the United intended holding Friend and Downing to a contract signed two days after a contract for their services has been executed in the William Morris office.

Mr. Albee said he would expect the act to play for the United as per agreement, and they (United) cared nothing for any other contract previously executed. Pointing to a large bundle of papers lying upon his desk, Mr. Albee told Mr. Mudge that those were contracts of acts which had signed with the United, and were afterwards engaged by the Morris office.

"Give me one," said Mr. Mudge, "from the top, bottom or middle, and if it is so I will have it corrected within 24 hours." But Mr. Albee passed it off by saying it was not worth the bother, reiterating that Friend and Downing would be compelled to play for his circuits.

The act signed with Morris on August 14 for 25 weeks, the first 15 at a weekly salary of $175, and the remaining 10 at $150. The contract carried the usual optional clause.

Two days afterwards, on August 16, the same act executed a contract with the United for 40 weeks at $150. Both contracts called for an opening date on September 2.

The facts reaching Mr. Mudge, as president of the White Rats, and Friend and Downing having made application for membership in the order, Mr. Mudge looked into the matter with the above recorded result.

The status of Friend and Downing as White Rats is that they have been voted upon twice. A third favorable count is necessary to their election.

KARA IN PERFECT HEALTH.

Kara, the foreign juggler, arrived in New York this week previous to the opening at the Duquesne (K. & E.), Pittsburg, on Monday. Mr. Kara is in excellent health, and asked it be denied that his eyesight was affected during his five years' absence from these shores, a malicious report which was spread to injure him, said the juggler.

It is the first time that Kara makes an appearance in America without being under the management of Robert Fulgora. Richard Pitrot booked the act with K. & E.

WILL NOT ROUTE AHEAD.

At the United Booking Offices this week it was said by an officer that after this season it had been decided that routes would not be given to artists in advance, provided opposition existed, although even this condition might work no change in the plan.

The example of the William Morris office in placing acts from week to week, or at most giving out the route for a short time in advance would be followed.

The same protection as offered the artists by the Morris office (a guarantee of transportation not exceeding $5, with payment by the booking agency of any amount over) will be followed by the United.

It was admitted that this feature of the booking system adopted by William Morris this season was valuable and convenient, giving the office freedom in arranging bills, and allowing of a shift from the original booking, without undue complaint from acts.

SUES RYAN FOR $1,500.

Just as John J. Ryan, the get-rich-quick expert of Cincinnati, was leaving the Metropole on his way to the train for home Wednesday he was served with a summons in a suit brought against him by W. S. Cleveland, the agent, to recover $1,500, claimed as commission upon vaudeville contracts signed with acts to play Ryan's Cincinnati theatre, the Olympic, before it was sold out to the opposition.

Cleveland was moved to bring the suit after failing in repeated efforts to collect the amount by other means. He acted as exclusive Eastern representative for Ryan during the entire career of the Olympic under the latter's management. Ryan accepted service and the case will come up for trial in the New York courts in the fall. M. Strassman is attorney for Cleveland.

"BOB" DAILEY'S TWO ACTS.

Two vaudeville acts under the management of Robert L. Dailey are in rehearsal. One, "The Circus King," is by Welles Hawks, and the other, "A Trip on a Trolley," Mr. Dailey wrote himself. He will play the principal part in "The Circus King," which is the second act of a piece of similar title.

SHIFT ABOUT ON S.-C. CIRCUIT.

There is to be an entire readjustment of the booking forces of the Sullivan-Considine Circuit. Chris O. Brown is due in New York on Monday to take charge of the local office.

Fred Lincoln and Paul Goudron will be established in the Chicago offices at that time, while Frank Bohm is to maintain supervision of the Seattle branch of the booking department.

Mr. Lincoln will hold the title of general manager of the entire booking department.

BEST FOREIGN ACROBATIC ACT.

The Kellinos, claimed to be the best acrobatic act on the other side, have been placed under option by Klaw & Erlanger for an American appearance. No salary is announced, but from other sources it is said the act will not play for less than $2,000 weekly. The act contains eight people.

CLAIMS COMMISSIONS ON ALL ACTS.

A report this week said that Clifford C. Fischer, the foreign agent, who lately arrived in the city after an absence of some months, had made a demand upon William Morris, the Klaw & Erlanger exclusive booking agent, for an accounting of all foreign acts which have played on the Klaw & Erlanger time; also the commission of five per cent. on the salaries of all acts imported to this country by Klaw & Erlanger through the Morris office, whether directly engaged by Fischer or no.

This claim is understood to have been made by Mr. Fischer upon an alleged "exclusive" booking contract given him by William Morris under which he was to receive a percentage of the salary of all acts engaged by the Morris office.

It is said that the amount of Mr. Fischer's claim through the number of foreign acts booked for the K. & E. time would amount to $40,000, if not more, for this season alone.

When Fischer left New York he carried a letter from Klaw & Erlanger extending the right to close contracts abroad "when confirmed by cable." The instrument under which the agent is said to make his claim, however, is one made direct with Mr. Morris. Unless a settlement was received by last Thursday, it was reported Mr. Fischer intended to place the matter in the hands of his attorney.

Mr. Morris, when seen, made no comment further than to say he had "heard some such report."

PLACE KONORAH ON SALARY.

There is a proposition before the International Artisten Loge of Germany to place Max Berol-Konorah, its president, on a yearly salary, with the understanding that Mr. Konorah shall devote his time to the upbuilding and direction of the organization.

Mr. Konorah says if the vote which he insists shall be had on the question indicates the approval of the order, he will accept the office for a term of four years.

The I. A. L. has been unfortunate in not having had an active head at its home office in Berlin, and the need of one has been made evident.

Another step forward which has been decided upon for the promotion of the order's interests is a secondary organization to be known as "The National," which will include in its ranks all reputable artists making application, and not members of the I. A. L.

While distinct from the older society, the newly formed National will work in sympathy with it, having the prestige of the parent lodge for influence and advancement.

HARRY MOCK, PROTECTOR.

Asbury Park, Aug. 30.

Harry Mock, superintendent of Hammerstein's Theatre, New York, arrived here with his pockets loaded down with "shooting irons." Mr. Mock was not in a ferocious mood, but his wife had informed him that she was selected to judge the "baby show" held here yesterday. Mr. Mock, with a vision of 500 mothers claiming to have the "best and prettiest" baby in the world, deemed it his duty to provide ammunition to prevent a massacre when Mrs. Mock gave her lone decision.

WILL CAUTION PARK MANAGERS.

A trip will be made during the coming month by R. C. Mudge, president of the White Rats of America, to all summer parks located East of Buffalo.

The object of Mr. Mudge's visit will be to caution park managers, or traction companies' officials, who have summer amusement resorts under their jurisdiction, against transacting business necessary to their resorts with irresponsible agents.

Mr. Mudge will fully inform the park managements of the pernicious practices which are indulged in by many of these agents. It is in accordance with the idea outlined some time ago in VARIETY of the intention of the White Rats to classify agents, and particularly those booking for parks and fairs.

PRINCESS' OPENING BILL.

San Francisco, Aug. 30.

The Princess, San Francisco's new theatre, opens to-morrow (Saturday) night under the management of the Western States Vaudeville Association.

The initial bill is made up of Spessardy's Bears, McNally Troupe, Barton and Ashley, "The Sexton's Dream," Walters and Hill, and Grace Huntington, a local favorite stock actress, who will appear with a company of ten in a sketch running 25 minutes. Moving pictures will close, and one more act may yet be added.

OPPOSITION BILLS SECRET.

Buffalo, Aug. 30.

With the opening of "Advanced Vaudeville" at the Teck only three days distant there has been no local announcement of the makeup of the bill. Shea's is equally reticent as to its offering for next week. The shows in both houses are being held back until the publication of the Sunday papers. The opening of the Teck, however, is being advertised on the billboards like a circus.

Frank B. Burns will be in the position of manager at the Teck, replacing John R. O'Shea, who goes to the Sam S. Shubert in Kansas City.

Newark, N. J., Aug. 30.

Vaudeville opposition will begin here Labor Day when the Empire (K. & E.) opens. Both K. & E. and K.-P. shows have been kept religiously "under cover" and will not be known until Sunday.

Kansas City, Mo., Aug. 30.

The Sam S. Shubert Theatre will open Sept. 1 with "Advanced Vaudeville," and keen interest is manifested in the event. The Orpheum opens the same day with Elfie Fay as the headliner. Gus Edwards' "School Boys and Girls," Anita Bartling, European juggler Bowers, Walters and Crooker.

N. Y. BILL HOLDS OVER.

The entire opening bill at the New York Theatre now playing remains as the program for the coming week.

DELLA FOX ILL.

Pittsburg, Aug. 30.

Della Fox has been confined to her room at the Hotel Lincoln all week. She has suffered considerably, and will probably be removed to New York on Sunday.

PEOPLE'S, PHIADELPHIA, OPENS.

Philadelphia, Aug. 30.

Klaw & Erlanger opened another house for "Advanced Vaudeville" here on Monday, when the People's Theatre, which has been playing popular price attractions for several years, held its first vaudeville show. The People's is one of the Nixon & Zimmerman houses, and managed by Fred. G. Nixon-Nirdlinger, with Robert Watt, a former newspaper man, associated as representative for K. & E. The house has a seating capacity of 2,500 and the prices range from 15 to 50 cents.

Being situated in the mill district of Kensington, the house will draw from a population of a district removed from the city proper. From the opening on Monday the venture seems certain to meet with success.

POLI'S "PROGRESSIVE VAUDEVILLE."

Worcester, Aug. 30.

Everyone is awaiting the opening of the vaudeville fight between Klaw & Erlanger and S. Z. Poli. The bill for next week in either house has not been announced.

The Poli features will probably be "The Phantastic Phantoms" and Bessie Wynn.

Prices of admission at the Franklin Square (K. & E.) will be from 10 to 50 cents. Poli's will remain the same as formerly, 10 to 30. Poli's is being repainted from top to bottom. The same process has been gone through at the opposition.

Both houses will have large illuminated signs, one reading "Klaw & Erlanger's Advanced Vaudeville," and the other "Poli's Progressive Vaudeville."

K. & E. DRIVE AWAY SPECULATORS.

There are no speculators around the New York Theatre, and if a stray one does appear, he makes certain in advance that A. L. Erlanger is absent.

Signs in front of the theatre warned patrons to avoid the outside men, but a number appeared during the first shows, attempting to dispose of their wares.

Mr. Erlanger told the speculators to leave, but they were disinclined to accept the advice until convinced in a strenuous manner that the athletic magnate meant business. Since then, the scalpers have made themselves scarce.

Vigorous measures will be continued at the house to have the sale carried on at the box office only.

NORAH BAYES RELEASED.

On Wednesday night at the Liberty Theatre, Norah Bayes stepped into the role formerly played by Emma Carus in "The Follies of 1907." Miss Carus is about to start upon a road tour in a piece in which she will be featured.

Miss Bayes was released from her vaudeville time by Klaw & Erlanger to accept the engagement in the Ziegfeld show, and Edna Wallace Hopper called upon to take Miss Bayes' place in the opening vaudeville program at the Grand Opera House, Brooklyn.

In about two weeks Miss Hopper will recommence a legitimate career under the guidance of Klaw & Erlanger, who are releasing and shifting their stars from vaudeville to the legitimate and back again by the movement of a pen or a nod of the head, presumably the latter.

SHOW WORTH $500.

Under the management of Mr. Burnell at the Harlem Opera House, the plays given in that Keith-Proctor playhouse must have been highly entertaining or interesting.

For witness James Shortell, an agent attached to the Society for the Suppression of Vice suing the Keith-Proctor corporation for $500 because he did not see the play one evening after purchasing tickets.

Mr. Shortell held two pieces of pasteboard entitling him to seats in a box. He wanted the front row of the box the usher guided him to. The front row was occupied, but Mr. Shortell, according to Maurice Goodman, the United's attorney, who will defend the action, insisted, and when refused, left the theatre.

Through Emerich Kohn, a lawyer, Shortell brought suit in the Sixth District Municipal Court for $500 damages. The case is set down for Oct. 8.

The complaint does not set forth the exact cause for the damage sustained, but it is supposed to arise through Mr. Shortell missing the performance. Mr. Goodman might possibly obtain evidence to prove that did the management return the price of admission to Shortell, he would then be money ahead, based on the value of the show as given the particular week he desired to see it.

MELVILLE SUBSIDES.

Frank Melville, the booking agent, evinced a more proper respect for the White Rats of America than he lately showed by the reception accorded R. C. Mudge when the latter called at the agent's office in reference to complaints he had received from acts booked over the Melville summer time.

Mr. Mudge was curtly treated by Melville then, but several other instances coming up, and the White Rats' president biding his time, he at last politely informed Mr. Melville that unless certain matters affecting Philbrooks and Reynolds, the Sully Family, Musical Thor and Murray, Clayton and Drew were immediately corrected, the Melville booking license would be a thing of the past.

This week Mr. Mudge received a letter from Melville with the information that his requests had been complied with, also thanking Mr. Mudge "for the kindly interest taken."

INJUNCTION BREAKS CONTRACT.

The Great Chick, bicyclist, is playing Barton, Vt., this week, having been forced to carry out an agreement by threatened injunction proceedings. Chick was booked for a series of fairs beginning July 29 by the New York Vaudeville Contracting Company. Claiming that the latter did not give him the time stipulated in his contracts, he accepted engagements from Walter Plimmer and Reich, Plunkett & Cox. The Contracting company did not interfere with Chick during the Plimmer engagements, but as soon as he was ready to start on the other firm's time Chick was served with a court order to show cause why he should not be restrained from doing so. He immediately capitulated. Next week he plays at Montreal for the Contracting company.

WARNER AFTER ACTS.

"Manny" Warner, of Somers & Warner, the London agents, who is over here for a visit of importance to his firm, the general supposition being Mr. Warner is seeking a close foreign booking connection with the Klaw & Erlanger circuit, is also looking for American acts to export.

Robert Hilliard and Sydney Drew were approached this week by the agent. Mr. Warner says he can book them on the other side at the Palace, on the Gibbons or Payne time, and also over the Moss-Stoll Tour, without the heads of either first seeing the acts. This miracle arises through Mr. Warner holding a financial interest in most, if not all, of the English vaudeville houses included in the above.

For an Englishman, Mr. Warner appreciates the value of free advertising. He arrived here last week, going direct to the Hotel Astor. There he met John J. Murdock and a few other vaudeville managerial lights. Mr. Murdock at once placed Mr. Warner confidentially under his protecting wing, informing him there were any number of newspaper men in waiting, but he should see one only, and Mr. Murdock introduced Warner to a "representative" of the daily press.

The pseudo newspaper man informed Mr. Warner there was so much that he knew the Englishman would say of interest to the American theatrical public, would he (Warner) not make an early appointment in the morning, bringing along data and a photo of himself?

Mr. Warner would and did. The policeman on the beat reported to the 47th street police station the following morning that a stranger in New York, stopping at the Hotel Astor, had been standing in front of the hotel since 5 a. m., with a bundle of newspaper clippings in one hand and several photographs in the other. The lieutenant at the desk instructed the officer to tell the man to go to bed.

This the policeman did, but Mr. Warner said he would wait another hour or so; it was important. At one o'clock in the afternoon Mr. Murdock telephoned Warner the "reporter" had been taken ill, and was in a hospital. Mr. Warner insisted upon knowing the location of the hospital. He was then informed of the sad death of the "newspaper man" the same morning.

WARNED NOT TO PLAY "COPY."

The Ritchie-Hearn Pantomime Co., which produced "The London Fire Brigade" now playing at the New York Theatre, and booked over the Klaw & Erlanger circuit, sent out a warning this week to vaudeville amanagers and agencies that it was understood a "copy" act was being prepared by M. A. Shea, and anyone booking or playing the same would do so at his peril.

BENNETT SAYS "READ VARIETY."

Montreal, Aug. 30.

Chas. M. Bennett, the directing head of the Bennett Circuit of Canadian vaudeville theatres, has instructed its entire managerial staff to read VARIETY religiously each week.

Mr. Bennett has also directed his managers to tabulate all "New Acts" appearing in the paper.

APPOINT MUDGE SOLE ARBITRATOR.

At a meeting of the directorate of the Western States Vaudeville Association, the opposition to Sullivan & Considine in the West, it was agreed that R. C. Mudge, president of the White Rats, should be the sole arbitrator of all differences arising between artists and the circuit on any question, and Mr. Mudge's decision would be abided by. The White Rats' president accepted the post.

Mr. Mudge has approved a form of contract submitted to him by the Western States, and he has also brought about a settlement between the Western and Gorman and West. The team received $100 in full settlement of all claims against the association.

An entire bill of six acts which played at the Novelty, Fresno, Calif., lately, but did not receive salaries through the management failing to make settlement, although booked by the Western States, have received the money due through the intervention of Mr. Mudge, who called upon the Western States to settle.

NAT WILLS "ARBITRATES."

Diplomacy is in large measure sunken in Nat Wills' mental makeup. The diplomacy is not unmixed with an acute sense of business. Both have been brought into play in the settlement of Mr. Wills' season.

He is this week at the Star in "A Lucky Dog" under the management of Stair & Havlin. The United Booking Offices also holds a contract for his services in vaudeville.

An adjustment between E. D. Stair and E. F. Albee divided Mr. Wills' theatrical time so he will continue the season in his play, returning to vaudeville next spring.

As a star in the legitimate Mr. Wills holds a guarantee equal to the stipulated weekly vaudeville salary he would have received, and he is not under the management of Broadhurst & Currie.

That's something, says Mr. Wills, for last season, when returning from the road with a $30,000 net profit to the show's credit, Mr. Wills was informed by his former managers that a check for $2,000 would be his share, the rest having been eaten up by "office expenses."

MYERS BOOKING AT MORRIS'.

Henry Myers, the Yonkers manager, one of the contingent who left the William Morris office to associate with the United Booking Offices at the time Percy G. Williams also made that connection, may or may not be still a "United manager," but it is pretty well reported that Mr. Myers has booked acts as recently as this week once again through Mr. Morris.

The understanding of the condition under which managers placed their bookings with the United at the time was that a penalty would be forfeited if they severed their affiliation without mutual consent.

MIDGELY AND CARLISLE TOGETHER.

The bills for the opening week of the Klaw & Erlanger circuit set forth Midgley and Carlisle as a team once again, playing Parsons', Hartford. It is understood they remain in vaudeville for two or three weeks only, going out in a play at the termination of the engagement.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Leavenworth, Kan., Aug. 21.

Editor VARIETY:

We, the undersigned, wish you to publish this as a warning to all acts offered time at the Airdome, Leavenworth, managed by one Chas. L. Keane, formerly treasurer at the Crawford Opera House. All the experience this man (?) Keane has ever had in the show business before, as far as we can learn, was at the opera house.

He opened up here in opposition to Maurice Cunningham, and at first booked his shows through the Western Vaudeville Association of Chicago. The treatment artists received compelled them to cease giving him acts.

And we were booked in here by the Western William Morris office. This is the treatment we have received up to date (this is Wednesday):

We opened Sunday night, as he has no matinees, but gives two shows nightly. The first went through all right. Just before the second show he told one of the acts that, owing to the salary the Morris office had booked the act for being more that he was willing to pay, it must cut or be closed. We had been informed by other artists who had worked the week previous of this cutting of salary. They had been cut, and we were wise. The act refused to stand the cut. Keane then said it was closed.

But when he was informed by the rest of the acts that they would also close, that had him guessing, as the "Airdump" (beg pardon, should have said "Airdome") had filled up again for the second show. He then said all go to work and that he had changed his mind.

After the last show we were sitting in a confectionery store. He sent his stage manager to inform us that the whole show was closed. We told this man to go back and tell Keane that we had done two shows; would report each evening and collect our salary. Monday he sent word to report for work, which we did.

A thunderstorm prevailed and it was an impossibility to give the show, but I guess he had thought it over and had his stage manager (?) tell us to get dressed for work as he had intended to give a performance, rain or no rain.

We dressed and he had the piano placed on the stage, but it began to blow and rain so hard that it was impossible to take the cover off the piano, as the rain would have ruined it. When he saw it was impossible to give a show, he called it off, and had his stage manager (?) immediately turn off all the electric lights. As good fortune would have it, we had a few candles to dress by. The stage manager (?) was afraid to remain on the stage alone in the dark, so he stationed a half-witted man to guard the switchboard. The idiot had a large piece of gas pipe in his hands. We will also state that the following acts received similar treatment here: St. Onge Brothers, Tom and Edith Almond, T. Hardman, Ramsey Sisters and many others.

You will also note in VARIETY of Aug. 10 your Leavenworth correspondent states: "There is quite a little dissatisfaction among the artists with the treatment they have been receiving from the management."

This child manager is not fit to manage a theatre of any kind. His father is wealthy and he wants to be a regular manager; that's the answer. All the acts wanting to take a chance come on, as we do not think that the Western branch of the William Morris office will ever send another show in here, unless a cash bond is posted.

Three Juggling Bannons,
Trask and Gladden,
Bessie Babb,
Teshan Duo,
L. Herman.

London, Aug. 18.

Editor VARIETY:

The imitator of my act, who is a Mr. Granville Melverne, has been working in England under the names of "McWerne," "Mystic" and "Mysticus." The report is that he is booked by Messrs. Klaw & Erlanger. I hold a contract to open with Mr. Percy Williams in New York at Christmas.

Since I first produced my act I have changed the introduction from a drunken to a mesmerized man. Melverne does the same now. I have been billed for months as "The Chameleon Comedian"; he now calls himself "The Human Chameleon." At first (as McWerm) he gave an *open* imitation of my act; now it is his *own* (?).

The idea of my act is that articles of attire *grow* upon me after I have removed them. I have now introduced a series of handkerchiefs. *Mr. Hymack.*

(The person evidently referred to in the above by Mr. Hymack is under contract to Klaw & Erlanger, having played at the Chestnut Street Opera House, Philadelphia, recently under the name of "Mystic." Geo. M. Young, VARIETY'S Philadelphia correspondent in his review at the time, mentioned that "Mystic" acted as though in a mesmerized state. "Mystic" is now called "Mysticus." He again plays on the Klaw & Erlanger circuit at the Franklin Square, Worcester, Mass., on Monday.—Ed.)

Brighton Beach Music Hall, Aug. 26.

Editor VARIETY:

We have no desire to enter into the controversy between Mr. Billie Ritchie and Mr. Alf. Reeves, but we think it only fair to state a few plain facts.

Re Mr. Reeves' letter, published in the Forum on August 10, we have all witnessed the performance of "The London Fire Brigade," and we think that Mr. Reeves was perfectly justified in writing what he did.

We, the undersigned, have played in nearly all the Karno sketches and can testify that they (the Ritchie-Hearn company) are using business from no less than five of Mr. Karno's acts. We have no grievance against Mr. Ritchie. On the contrary, we are on the best of terms with him and his company, and we wish him every success in his new enterprise, but at the same time it is up to us to protect our manager's and our own interests.

George Welch, Will Stanley, Charles Emerald, Billie Fern, W. Crackles, Jack Osborne,
Of Karno's London Comedy Company.

New York, August 26.

Editor VARIETY:

The Parker Bros.' letter in last week's issue is no more than I expected. Any one who has the nerve to steal an act the way they have, will surely have the nerve to write some kind of a letter to protect themselves.

They claim to be the originators of juggling a parlor suit.

I will state for their benefit that a bed, wash-stand and bureau are not a parlor suit. I will ask the Parker Bros. when and where did they first produce this act, and who was on the bill at the time? Now, this should not be hard to answer, as they have "appeared in all the principal cities of America."

The Parker Bros. are unknown to me. I have only been informed of their deliberate steal of my act by brother artists.

W. S. Harvey & Co.

Sandy Hook, Aug. 27.

Editor VARIETY:

The program at the Gotham Theatre, Monday, August 19, 1907, read "The London Gaiety Girls." It was a mistake, and changed as soon as possible to the right name of the show, "Pat White and His Gaiety Girls." It is claimed the mistake was made on account of me being comedian with the "New London Gaiety Girls" a few seasons. I am not connected with any new or old "London Gaiety Girls," but have an interest in my own show playing the Western Wheel. *Pat White.*

Athol, Mass., August 26.

Editor VARIETY:

In last week's VARIETY we noticed an item concerning us, in which it was stated we declared that we had not played any of the Melville time on which we were booked. We wish to contradict it, as we made no such declaration. We did play one week, at Electric Park, Albany.

Also you further stated that we held no contract for the above mentioned time. That is another mistake.

Murray, Clayton and Drew.

Boston, Aug. 27.

Editor VARIETY:

Will you kindly rectify mistake made in last week's VARIETY in reference to the statement of Mr. Hays that McFarland and McDonald are using his title of "The Iceman"? The gentleman has been misinformed. We are using the title of "The Laughsmiths."

And also that it is McFarland and McDonald who are with the "Colonial Belles" instead of "McFarland and 'Murray.'"

Phil McFarland,
Of McFarland and McDonald.

Barney Gerard, manager of Miner's "Bohemians," received credit for the production from VARIETY'S St. Louis correspondent when the show played that city. Mr. Gerard asks that this be corrected to equally include Dave Marion, with whom he collaborated.

INDEPENDENT BILL POSTERS MEET.

Washington, Aug. 30.

The second annual convention of the Independent Bill Posters of the United States and Canada assembled last Monday at the Arlington Hotel. The convention was in session for two days.

The main business was to elect officers for the coming year. The association, which was organized last year at Cleveland, is composed of managers and proprietors of bill posting establishments in over 200 towns and cities. Between 150 and 200 members attended the convention.

QUARREL OVER PICTURE OPERATORS

Washington, Aug. 30.

The American Federation of Labor is concerned with a dispute between the International Alliance of Stage Employes and the Brotherhood of Electrical Workers. The stage employes' association, it was claimed, have been organizing the workers in the moving picture shows all over the country and issuing to them charters.

Recently the electricians have entered the claim that they alone held jurisdiction over these people, and have brought the matter before the Federation for adjustment. The question was deferred for discussion until next week.

STALEY'S NEW ACT READY.

Richard F. Staley's new musical comedy, with mechanical effects, called "The Nightingales," plays the Savoy Theatre, Hamilton, Canada, commencing Labor Day. It employs seven people, and the piece was written by Mr. Staley, his first attempt at this style of production for vaudeville.

Staley's other act (the transformation) opened successfully at Johannesburg, South Africa, one week ago. It will remain there two months, returning to America to fulfill engagements on the K. & E. circuit. Mr. Staley's sister (Violet Staley) is also playing at the Hyman South African halls in a single singing turn.

BOOKS OWN OPPOSITION.

The Bennett Circuit of Canada is supplying a show for the Ottawa Fair in Ottawa for the week of Sept. 16, and although the fair might be considered opposition to the Bennett Ottawa theatre, they have made up a bill stronger than that which plays its vaudeville house the same week there, for Victor's Band heads the list for the fair entertainment, followed by Carroll Johnson's minstrel act, Gus Edwards' "Blonde Typewriters," The Musical Avolos, Leon Morris' ponies, and the Four Nelson Comiques. This makes a bill with 80 people in it and costs in the neighborhood of $4,500. Johnson's act will be used in a minstrel first part in addition to the specialty, and Gus Bruno will be engaged especially for the week as one of the end men.

LEAVITT'S TRUNKS FOUND.

M. B. Leavitt, the all around impressario, received a cable yesterday that his long lost trunks had been located. He was invited to forward $300 to release the baggage. Mr. Leavitt wired back to keep the trunks.

LONDON NOTES

London, Aug. 12.

The talk of hundred million combines and circuits wrapping coils around the world seems to have died for the moment, and the undertone of professional gossip still concerns the attack on Harry Lauder by the vitriolic pen-pusher Alan Dale.

Mr. Dale is at once a "vawderville" and dramatic critic, but there are some people who think he couldn't criticise a boxcar on a side track. While Dale hasn't given a skyward scoot to Lauder's reputation, London people think the roast will be a boomerang. It is noticed over here that Dale's letter was sent about a week before Percy Williams sailed for New York, and compares the Klaw & Erlanger Scotchman to the Percy Williams Scotchman on the decimal system.

At Berlin a big meet of directors impends and the moves in their game will be watched with curious interest. It is quite impossible for visiting American managers to get a correct line on the methods of these gentlemen by dining and wining with them and harking to their pretty talk. The worst is these men are not rough in their demeanor, but are quite as sweet mannered and winsome as the confidence man who is trying to sell you a "gold brick." The worst manager at present on the Continent talks as if he were the most abused man in the world. But the hard-headed artists are next to those treacherous men, with their fawning friendliness and Judas smiles.

A music hall artist known as "the demon painter," finding novelty hunters too slow for him, is now filling the temporary role of a London pavement artist until something better turns up, and is making the curb fairly luminous with Venetian sunsets and Alpine dawns.

At Salford, where a few clever artists have had rough treatment at times, the magistrates are growing severe. One woman was fined who protested, "All I said was 'boo,'" which goes to show that the "boo" has been tabooed.

Though Sylvester Schaffer, Jr., gives a whole evening's show alone, a newly discovered Italian operatic young woman, Fatima Miris, is handling fifteen parts in 175 costumes, and can sing soprano, alto, tenor and baritone.

In Berlin a movement is on foot to give Max Berol Konorah, should he be re-elected President of the I. A. L., a salary of $1,500 per year, requiring him to devote all his time and talents to the lodge.

Ed Clark, an American banjoist of Clark and Gold, passed away in the Great Yarmouth Hospital Aug. 1, making the thirteenth death in the Federation ranks. His immediate heirs were sent the death levy, which is now so important a feature of this order. Clark had been twenty-eight years in the profession, and was a quiet, good-hearted fellow, who got on very nicely with every one. At his funeral, Aug. 6, great respect was shown by his brother artists of England, and there were several magnificent floral tributes which warmly testified to the regard in which he was held.

Paulinetti writes from Viareggio, Italy, in high praise of the newly opened Neptune Theatre there, a resort on sea which has several hundred bath houses a la Atlantic City, while the stage is of good size, and the auditorium holds 3,000. There are many modern facilities, and a reading room where leading journals of the principal nations are filed. A. Cagliani, the proprietor, is a young man with an American mother, which may account for his push and vim. Next door the Marino Brothers of Rome and Naples run the Eden Theatre, and here is Stuart, "the male Patti."

Drawee, Frisco and Hambo are doing nicely at the Scala, Copenhagen, and go to South America in October to play the Seguin tour. Since acquiring the Paris Apollo as its European head the South American tour has risen to fresh prominence, and sanitary conditions are now much better than ever at Rio Janeiro, so that no careful people need worry about that. It is rather singular that America has no first-class passenger lines to South America, and artists generally reach this circuit by way of England. The twin Americas should certainly be in closer touch.

Frank Gerald, strike secretary of the Variety Federation, is to have a big benefit, and be presented with a purse of gold, etc., preceding his return to the dramatic profession, in whose organization one surmises he will take a hand.

Oswald Stoll has engaged as producer Charles Wilson, late of Hammerstein's Manhattan Opera House, New York, and before of the London Alhambra, who has already taken hold.

Manchester's "White City" handled 62,000 people Bank Holiday. This form of entertainment is certainly now well launched in England, and will extend to other cities next season.

ARTISTS IN LEDERER SHOW.

Chicago, Aug. 30.

Among the vaudeville artists cast for "The Girl Rangers," the massive musical show which George W. Lederer is preparing at the Auditorium for Klaw & Erlanger, are Francis Sullivan, Lillian Shaw and Grace Tyson, of McWatters and Tyson. Mr. Sullivan will create the principal comedy part, that of a pugilist.

MORE FOREIGN ACTS.

Among the acts said to have been booked abroad by Percy G. Williams during his recent trip, and which will appear over here within a couple of months are the two Harvey boys, a conversational turn, patterned after the McNaughtons.

Clarice Mayne, who gives impersonations, is another, and also Albert Whelan in a pianologue, during which he imitates several of England's well-known music hall stars. Mr. Whelan is reported to be booked for six weeks only, playing Mr. Williams' circuit alone.

PARIS NOTES.

By O. M. SEIBT.

VARIETY'S Paris Office,
5, Rue Laffitte
(Boulevard des Italiens).

Aug. 16.

The Moulin Rouge, Paris, which may be described as a record-breaker in regard to its frequent change of management, will soon have a new director in the person of Mr. Aumont, the ex-manager of the Theatre Aumont of Moscow, Russia, who intends to play straight vaudeville. Mr. Aumont's reputation from his career in Moscow is not of the very best, and the International Artisten Loge of Germany can tell about his system of paying salaries.

The new Apollo will open again Aug. 31 with the following bill: Morris Cronin and troupe, club jugglers; Hymack, quick change; Morton and Elliot, paper tearers and instrumentalists; Ruby Helder, girl baritone; Tiller's "Eight Apollo Girls"; Francis Wylie's Dog Circus; Three Tauberts, xylophonists; La Fornarina, Spanish dancer; Billy French, eccentric; Roszika Schirman, Hungarian singer and dancer; Cinematograph; Odette Feria, French chanteuse. F. King remains sole booking agent.

Otero opens on Sept. 1 at the Folies Marigny in a new pantomime, supported by a number of Parisian girls. She is anxious to have her "reputation" freshened up and is determined to prove she still deserves to be termed "La Belle."

A "Luna" Park in Paris is even more than a possibility. Such an enterprise was discussed lately by several theatrical people and capitalists. The idea is to take an island in the Seine and cover it with American side shows, the general admission fee to be half a franc (10 cents). Everything will be done on the half-franc principle. No admission, no fee, will be more than that. Also, in the various cafes scattered about the island no drink will cost more than that sum. The shows will be absolutely of the Coney Island variety. There will be "loop-the-loops," "switchbacks," "dizzy slides" and all the other attractions that have made Coney Island famous. It is also proposed to bring John Philip Sousa and his band back here again, and to enliven matters with American music. The organizers propose to open the Parisian Park next May.

The Berlin Wintergarten opens to-morrow its new season with the following bill: Kellinos, Risley performers; Papinta, American dancer; Geo. Reno and Co., eccentrics; Tiller's "Eight Scala Girls"; Le Roy, Talma and Bosco, illusionists; Alfred Agoust, comedy juggler; Annie Dirkens, German soubrette; Anna Dancrey, Parisian singer; Four Barowskys, acrobats; Mlle. Preobrajenskaya and M. Legat, Russian dancers; Bioscope.

Among the Continental houses which opened yesterday are Ronacher's in Vienna, Hansa Theatre in Hamburg, and the Central Theatre in Magdeburg, a new music hall, managed by Mr. Loelgen, of the Mellini Theatre, Hanover.

BRINDAMOUR AGAINST HOUDINI.

Sam Harris, of the Western States Vaudeville Association, returned to San Francisco this week to attend the opening of the Princess Theatre in that city, lately acquired by his circuit, to-night.

Before leaving Mr. Harris said he had made several important engagements for his new circuit of "big" time, and would return within a month, accompanied by Edward Ackerman, president of the circuit.

While Mr. Harris would make no admission, it is believed his return visit with Mr. Ackerman indicates the completion of a deal between the Western States and Klaw & Erlanger in reference to the former's San Francisco houses, as intimated in VARIETY last week.

Among the acts Mr. Harris booked is Brindamour, "the jail breaker," who will open at the Princess, San Francisco, on Sept. 9. Houdini opens the Orpheum in the same city on Monday, Sept. 2, for a run of two weeks or longer. The rivals will exhibit in adjoining theatres.

WESTERN STATES A CORPORATION.

San Francisco, Aug. 30.

A certificate of incorporation has been issued by the Secretary of State of California to the Western States Vaudeville Association.

Its officers are: Edward Ackerman, president; Samuel Harris, vice-president; W. Z. Tiffany, secretary; Hal A. Curtis, treasurer. The directors are Messrs. Ackerman, Harris, Tiffany, Curtis and Tony Lubelski.

R. A. ROBERTS IN '09.

London, Aug. 22.

You will not see R. A. Roberts again until September, 1909, when he will visit you with a clean date book.

Mr. Roberts expected to return to America to play this season for the United office, but the English managers' atempt to "hold him up" for a large bonus if he were to be released determined the protean actor to play out his time here.

Oswald Stoll has offered Mr. Roberts a contract for three years commencing in June, '09, and also to feature him at the London Hippodrome during sixteen weeks of each season in a production. If this proves acceptable to the English artist, it will preclude all possibility of an American showing of his new sketch for some time. In Mr. Roberts' new act, a complete comedy, he makes sixteen changes.

HARRY BREEN INJURED.

Binghamton, N. Y., Aug. 30.

Harry Breen, manager of the William Josh Daly Minstrel Company, is confined to his bed in the Congdon Hotel here, following injuries received in an accident earlier in the week. Breen was returning from a horseback ride with friends when his mount threw him and kicked him on the forehead as he lay helpless.

Breen suffered no permanent injury, and it is promised that he will be out again in a few days. This was the last week of the minstrel company's summer season.

Wickes and Wickes, last season with Vogel's Minstrels, will return to vaudeville, making their appearance next week at Henderson's.

ON THE ROAD WITH A CIRCUS

By RUSH.

The Frank A. Robbins show makes no great pretension to being a big or elaborate circus. Its chosen territory is where the population is amusement hungry, and where the standard of entertainment is not unduly high. The organization represents a nice balance between the lowest cost of operation and the highest degree of surface display.

The parade takes about twelve minutes to pass a given point each morning. Marshall Pollard leads the way. It includes, besides the two band wagons drawn by three teams each, the principal riders in a position of prominence near the head, the clowns disposed along the line, eight or nine animal cages and finally two elephants and a monster dromedary, said to be one of the largest in the country. The calliope, of course, brings up the rear.

The parade was out about an hour and a half in Bangor, returning to the lot at 12:30. The interval between this and the opening of the afternoon performance is resting time for the show people, except for such attention as they may give to putting the finishing touches upon the rigging of their apparatus under the big top.

A huge bell announces dinner at 1 o'clock, but with a show to follow shortly the performers make rather a light meal of it, sometimes letting it pass altogether. The real meal of the day comes about 4 o'clock, when Frank Flynn "spreads himself."

It was just before dinner that I met "the Governor." Like a good general he realizes that his people must be well fed to render good service, and to this end he gives the commissary department his personal attention. He was giving instructions to Flynn when Jos. H. Hughes, the press agent of the show, who kindly took me under his guidance, brought me forward for an introduction. Mr. Robbins is a middle-aged man slightly above average height and with a genial, ruddy face. He was busy with other things beside entertaining newspaper men, but he paused long enough to give me the characteristic circus welcome: "Make yourself perfectly at home and stay as long as you like."

A street fair and a medicine show, those fly-by-night birds of passage that are at once the bane and despair of the circus man, were in Bangor, and their presence worked somewhat against the afternoon attendance. The place is known as "a night town," and little was expected of the matinee, but the lot began to fill up early. The crowd was mostly made up of women and children, and the candy butchers, slot machine moving picture and cane boys, all under the direction of Mrs. Robbins, did a thriving business, while Clarence Farrell, the treasurer and ticket seller, sat in the red wagon and dispensed pasteboards with a bored and listless air because things weren't moving as swiftly as usual.

The circus is given in two rings and a platform. There are five clowns, and they all work hard. They open with a clown song by all hands, followed by a dialogue involving a quaint advertising scheme for which Girard Leon is "outside man." Leon is the man credited with having invented the institution of the elephant banner. He is a clown and pantomimist of some note himself, but the advertising scheme occupies his attention exclusively just now. But more about Leon and his publicity dodge anon.

The Ortons with a high wire act are the first number. The trio is made up of a man and two children working out a good routine of balancing two and three high formations while riding a bicycle on the wire. The act is nicely handled, is a good applause winner and all three dress prettily.

The Aerial Lloyds, casting act, are the feature. William Lukens is the head of the act and arranged it. The rigging is hung about twenty feet above the net. The Lloyds are six in number, although only four of them are concerned in the casting act proper. The other two are children who fill in the breathing spaces with well executed work on the traps arranged just above the casting rig. They are a smooth-working quartet with few, if any, slips and a good finish. The Lloyds close the show.

Three of the same people make up a comedy aerial bar act earlier in the proceedings. Two of the men work straight and the third does the comedy in a "Dutch" makeup. The act moves swiftly with a series of clean leaps and catches from giant swings and half a dozen doubles into the net. The act has been a valued number with the show.

John Rooney is principal rider. He first shows a simple jockey act with the usual mounting and dismounting in bareback riding and later has a really catchy specialty in the same class of work, finishing with several clean somersaults on the moving horse. He makes a first rate equestrian. He occupies the arena jointly with Josie Ashton, the principal female rider, in the familiar sort of act.

The Marvelous Heumans, bicycle act, are a good feature. They are father, mother and son. Mr. Heuman supplies the comedy, well handled, while the other two execute a routine of well worked bicycle tricks.

The Three Herbert Brothers feature a double somersault from the basket in their acrobatic act on the platform. It is a striking feat, and makes a good finish to a neat specialty. The three men dress well, changing entirely for each performance.

Carlos and Silverton, tight wire, work out a fair act with a "cake walk" finish. Mrs. Clark, single menage act, held the ring alone for twelve minutes with a pretty offering. Her mount is one of the best looking animals in the show, and runs through its tricks with little or no urging. Harry Koster makes a good finish in a breakaway arrangement to a novelty aerial act with Roman rings, trapeze and a series of foot loops.

There are several doubles, mostly on the traps in which the young Ortons and the younger members of the Lloyds engage, beside a double by Koster on the traps, and several made up specialties on the swinging ladder and rings.

While the Forepaugh-Sells circus was giving the afternoon performance at Burlington, Vt., one section of the seats collapsed throwing between 500 and 600 people to the ground. The tent was pitched on a sandy lot, and this may have been the cause, although the management claimed two intoxicated men, not connected with the show, fighting beneath the seats, pulled away one of the supports. Before the circus left town in the evening seventeen legal actions had been commenced against it by the injured and damages claimed all the way from $300 to $5,000.

Al. Martin joined the Hagenbeck-Wallace circus last week. Martin is one of the best ticket sellers in the tent world and will be employed on the wagon off the grounds. Martin started the season with the Van Amberg show, but shifted to the Hagenbeck-Wallace outfit.

The Frank A. Robbins circus for two weeks followed in the trail of the Walter L. Main "Fashion Plate Shows" through Pennsylvania and New Jersey at an interval of about three weeks. The Main outfit has worked this territory pretty steadily for a number of years back and building up a good reputation by means of a consistently excellent show. Ahead of Robbins they escaped all opposition and, thanks to the show's reputation, drew good business. But this year's offering is far below standard, according to the townspeople along the route, and people left the show with the feeling that they had been "stung." Following into a territory of this sort the edge was taken off the business of the Robbins show, although in Stroudsburg, Pa., Bangor, Pa., and Dover, N. J., where the Robbins circus showed last week, the attendance was good. Last week the Robbins show played the chain of summer resorts along the Jersey coast, where conditions are different. Main played this territory about the middle of July. At that time the resort hotels had not begun to fill up, but now they are crowded and the Robbins show drew big attendance from this source.

Mr. Sauvé, a former employe of Bostock's Hippodrome in the Place Clichy, Paris, and well-known animal trainer, who recently inherited $30,000, met with a tragic death this month in the Boulevard de Strasbourg. He hailed a cab, but just as he was stepping into it his foot slipped and he fell. A heavy wagon passing crushed his head. Sauvé died a few minutes later. When with Bostock Sauvé created a sensation by inviting lovers of thrilling spectacles to come and see him go through the marriage ceremony in the lion's cage. It took place amid a chorus of fierce roarings.

The Lukens shows closed at Iowa City, Iowa. The Four Lukens have been booked in their acrobatic act for the Klaw & Erlanger vaudeville time.

Mr. Hodgin, brother-in-law of Albert Schumann, the well known foreign circus manager, is now in the West, looking over the large circuses. Charles Bornhaupt, of the H. B. Marinelli New York office, was with him on part of the tour, but returned this week.

Russell and Devirne will go in vaudeville at the conclusion of their season with the Hagenbach-Wallace Circus.

That story of a suit by Carl Hagenbeck to prevent the further use of his name in connection with the Hagenbeck-Wallace Circus will not down. Upon the announcement a short time ago that Lee Williams, of the Hagenbeck-Wallace forces, would travel to Hamburg shortly the inference immediately leaped to the front that he was being sent as an emissary to the animal dealer to smooth over the threatened trouble and square matters with him for next season. Lee Williams held the exclusive rights to the name of Carl Hagenbeck and used it for several years in connection with the animal show before the consolidation with the Ben Wallace property.

One of the Van Diemen Sisters (Mrs. Jack Sutton), playing with the Hagenbeck-Wallace circus, is lying ill in the hospital at Rensselaer, Ind. During the performance in that town several weeks ago of the Hagenbeck show, Mrs. Sutton fell while doing the "flying butterfly" act, a specialty resembling that of the Curzon Sisters. Her leg was broken and she suffered internal injuries. The two sisters, aided by a boy, went on with the act, which is still working with the show.

Johnnie Purvis, former pantomimist and equestrian director, is handling a society circus at Asbury Park this week. Next week he has another like show on his hands. The latter is to be given at Ridgewood, N. J., under the auspices of the Y. M. C. A. Purvis put both shows together and rehearsed them.

The Forepaugh-Sells circus did not make Alpena, Mich., until 10:30 on the 23d and the afternoon performance was delayed until 4 p. m. It was given without cutting, however. The delay in making the stand was caused by the breaking down of one of the engines on the first section of the circus train.

The story is again in circulation that the Ringlings have secured enough stock to assure them control of the Barnum & Bailey show. The credulity with w. the report is received and the extent to which it has been passed about leads to an impression that there may be some foundation for it. Mrs. James A. Bailey is said to hold a controlling interest in the show and the only way in which the balance of power could be transferred would be for her to sell out some of her holdings. Opinions are divided as to the possibility of this happening. One story had it that John Ringling was recently about the Barnum winter quarters in Bridgeport, Conn., making a noise like a proprietor, and this, after the manner of circus gossip, was taken as conclusive evidence that something was doing.

Agnes Lake, 85 years, passed away last week at the home of Gil Robinson, her son-in-law, in Jersey City. She married William Lake, a one-time partner in the Robinson & Lake Circus. In her circus career, the deceased was famed for her bareback riding and slack-wire performance. Mr. Robinson married her only daughter, Emma. An estate of $40,000 was left.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance in New York City.

Lina Marrder, Hippodrome.
Olympia Desbal, Hippodrome.
Queirlos, Hippodrome.
4 Francois, Hippodrome.
4 Parros, Hippodrome.
Loja Trio, Hippodrome.
Dale and O'Malley, Colonial.
Beatrice Lindley, Colonial.
5 Madcaps (Reappearance), Colonial.
Gilbert Girard, Alhambra.
Franklin and Green, Alhambra.
Marzella's Birds (Reappearance), Union Square.
Urbani and Son, Union Square.
"Mystic Pool," Fifty-eighth Street.
Sam Williams, Fifty-eighth Street.
Piriscoffis (Reappearance), Fifty-eighth Street.
Bessie Nitram, Pastor's.
De Chantal Sisters, Pastor's.
Mr. and Mrs. Jerry Cohan, Grand Opera House, Brooklyn.
Kuratakau Troupe, Grand Opera House.
Dumond's Minstrels, Grand Opera House.
Harry Bulger (Reappearance), Orpheum.
Gillette's Dogs (New Acts), Orpheum.
Josephine Ainsley, Shubert.
The Labrakans, Shubert.
Seabrooke and Collins, Morrison's.
Burton and Brooks (New Act), Morrison's.
O'Connor Sisters, Brighton Beach.
"The Surprise Party," Henderson's.
Gertie DeMilt and Dancers, Henderson's.
The DeMacos, Henderson's.

Artists and acts desiring to be reviewed under "New Acts" will be in this department if we are advised in due time and the house mentioned is covered. Artists are entitled to this classification when appearing in a new offering or for the first time in New York City.

NEW ACTS OF THE WEEK

Congress of Spanish Dancers (15).
"A Fete Night in Seville."
18 Mins.; Full Stage.
New York.

At the last minute La Esmeralda, a Spanish dancer, who had been booked over here for the Klaw & Erlanger circuit as a single act, was added to the Congress of Spanish Dancers, twelve señoritas and two senors, who had been gathered from Spain to make the "Congress." It was a happy thought of some one to place La Esmeralda in the act. Without her the "Congress" would probably have adjourned sine die after the first show. She did a dance which brought the enthusiastic applause of the audience, something the others failed to receive. One or two of the women among the collection attracted some individual attention, either through personality or dancing, but La Esmeralda saved the act from an awful bump. *Sime.*

The Bogannys (5).
Comedy-Acrobats.
9 Mins.; Full Stage.
New York.

Abroad "The Bogannys" are famed for the excellence of their acrobatics and comedy. The act now at the New York (first American appearance) will be famed over here as one of the poorest foreign acrobatic acts ever showing on this side. It was openly said at the first performance that this troupe is not the original, and that could well be believed after seeing the exhibition. Some simple ground acrobatics with "Risley" work is gone through. Two new tricks are shown, but neither noticeable for dexterity. The act opened the show, although programmed for a more prominent position. The comedy is of no value whatsoever. The setting is a bake shop's interior, with the men and boys dressed as cooks. Any number of American acts easily outdo the Bogannys, without exerting themselves. It is the first of the large number of foreign acts booked for this season to "fall down." *Sime.*

Alexandroff Troupe (9).
Russian Dancers.
7 Mins.; Full Stage.
New York.

Three boys, five girls and a man, the head of the act, compose the Alexandroff Troupe of Russian Dancers, appearing for the first time in this country last Saturday night at the opening of the New York Theatre as a vaudeville house. Speed seems to be the maxim of the act. It is action continually, and at the first performance the man scolded when the orchestra did not play fast enough. No better dancing has been shown by any foreigners in this line. They give most attention to moving around the stage while in a sitting posture. The costuming is pretty and expensive. The girls, strange to say; are all pretty, and it is the liveliest dancing act in vaudeville to-day. Of the four numbers appearing from the other side which were on the bill, the Alexandroff Troupe scored the biggest hit. They were placed to close the show at the second performance as a reward. *Sime.*

Oterita.
Dances.
Hammerstein's.

Oterita is billed as a sister to Otero, but while this may assist her on the program, it does not on the stage. She is small, of the usual Spanish type, and the usual Spanish dancer who does not cause a sensation. *Sime.*

M. Desroches and Mlle. Bianca.
"Animal" Act.
11 Mins.; Full Stage (9); Close in One (2).
New York.

After the first show it is quite likely that M. Desroches and Mlle. Bianca dispensed with their finish in "one." It was quite unnecessary. A great deal else in their offering, excepting the dogs, could be taken out. The hit is made with two small animals who follow the man and woman on the stage, after the first number. The dogs are dressed similarily to the singers, and make a pretence at imitating their walk and actions. It is the feature of the act which seems to please the audience, but is not important in itself. Some electrical effects on the man's head made up to allow of lights glowing on the cheeks, eyebrows and nose are more noteworthy. It is in reality a song and dance act, with a dog attachment. Without the dogs the act would probably not have been booked. Seven minutes for it would be plenty. *Sime.*

Rudd Brothers.
Songs and Imitations.
15 Mins.; One.
Pastor's.

The Rudd Brothers are English and are on a par with two or three others who have had their opening at Pastor's. One does a burlesque on the English "Johnny." The English accent only is unmistakable. The other brother plays a "coster" and gives an imitation of Harry Lauder. The first is poor. Mr. Lauder has not appeared here yet.

Max Duffek.
Musical Contortionist.
10 Mins.; Full Stage.
Union Square.

In addition to the usual feats of contortion, Duffek adds a musical specialty. To be sure the music is widely unrelated to harmony but the freak performance of blowing a cornet while the musician was tying himself into complicated knots was a striking feat and won attention. The finish is also striking. Duffek bent himself into a backward arch with a stage hand standing upon him, then balanced himself with hands lifted from the floor and got sounds out of a cornet more or less resembling a tune. Duffek is a novelty in the freak class. *Rush.*

Permane Brothers.
Novelty Act.
14 Mins.; Full Stage.
Union Square.

The brothers are Englishmen by their accent, and the offering has a distinct flavor of the London halls in some elusive way. The act was badly placed in the closing position, but when the pair got under way they checked an alarming disposition on the part of the audience to leave their seats. The opening is rather weak. Both appear in clown costume with whitened faces. There is a quantity of simple acrobatic work and clowning in pantomime with a good average of laughs. The performance of bouncing a big ball back and forth from head to head is continued too long, but the finish was delightfully amusing and good enough to carry the act anywhere. Both put on black robes with little bonnets, and carry through a complete flirtation between two nightingales in pantomime with bird calls as the means of expression. It was an exquisite bit of comedy and held the house in laughter to the finish. *Rush.*

Gertrude Hoffman.
Impersonations.
18 Mins.; One (2); Full Stage (13); Close in One (3).
Hammerstein's.

Caused through the illness of a dresser, it was said, Gertrude Hoffman did not make the changes for her several impersonations in view of the audience on Tuesday evening, as was done at the previous performances at Hammerstein's this week, where Miss Hoffman is appearing after a summer season with "The Honeymooners" on the New Amsterdam Roof. Other than this, there is no alteration in her work as given up there. Her husband, Max Hoffman, led the orchestra, drawing good swinging music, and Miss Hoffman impersonated Anna Held, Eddie Foy, Geo. M. Cohan, according to her own conception, and "did" also a "Gibson Girl." The last two were presented "straight," but the Held and Foy imitations received their touch of burlesque at Miss Hoffman's hands, improving immensely thereby. The Hammerstein audience liked Miss Hoffman and any other audience will, too. The more of a caricature touch given to the subjects, the more she will please. The complicated dressing in her two best characters obliges a considerable stage wait, and the Henry Lee style of working would at least keep the stage busy. *Sime.*

Mlle. Peque.
Gymnast.
6 Mins.; Full Stage.
Hammerstein's.

Mlle. Peque may be a foreigner from her name. She is an acrobatic contortionist. With an elevated platform on the stage, from either side of which steps are placed, Mlle. Peque performs acrobatic and contortion feats. She is opening the show at Hammerstein's. For the work done, the woman with the French surname deserves credit owing to her size, but the act is very light. *Sime.*

George Thatcher and Banks Winter.
Blackface.
15 Mins.; One.
125th Street.

Banks Winter, himself an old-timer in the field of burnt cork and tambourine, takes the place left vacant recently by the death of Charles M. Ernst. The act has undergone practically no change as to its material. In the early part of the week Mr. Winter was a bit uncertain of his lines, but his closing song "Day Dreams," sung in Winter's sympathetic tenor voice, won the pair a cordial burst of applause. Winter and Thatcher in a measure represent the "Last of the Minstrels." They are veterans of that class of amusement, but fully demonstrate that they are by no means aged as entertainers. *Rush.*

Taciano.
Female Impersonator.
12 Mins.; One.
Union Square.

Taciano is probably none other than Tacius, who made his American debut at Henderson's recently, in another guise. At that time he played straight, depending upon a voice of remarkable range and purity both in the lower register and in falsetto. Taciano makes his appearance in an evening gown, prima donna fashion. Even did not the billing disclose his sex, his appearance would. But his voice carries out the illusion perfectly. He changes to male baritone in the middle of his first number and sings in his natural voice several times before removing the wig and assuming his natural pose and stride. The impersonation makes a much better

act than the straight offering, and the singing should carry it through easily.

Rush.

"Andriette."
Singing Comedienne.
13 Mins.; One.
Union Square.

The quotation marks are the program's. Why they should be there is not easy to understand. "Andriette" sings comic songs in a voice that is neither strong nor agreeable in quality. What her talk amounted to must remain an unknown quantity, only those in the front of the house being able to catch its purport. The dressing at the opening makes no pretention to beauty, but a change to an ankle length frock was pretty. Her songs are novel and won laughs, but the act will remain a light one. *Rush.*

The Three Chevaliers.
Songs.
13 Mins.; One (Special Drop).
Union Square.

Fredricka Raymond, soprano; E. Ormont, baritone, and F. Freeman, tenor, make up one of the best operatic singing trios that has made its initial bow in the city this long time. Miss Raymond is a lyric singer of exceptional attainment, and with unusual brilliancy, carries the act to success despite the ordinary merit of her support. Both men sing well enough, but are overshadowed by the woman's voice. They dress in chevalier costume, the woman in swaggering dress of the romantic period, which becomes her shapely figure to perfection. They use the prison scene from "Faust" without change of costume, the incongruity of which performance was lost in the excellent rendition. There is no talking, the trio devoting themselves to the music entirely.

Rush.

"Human Flags."
"Girl Act."
125th Street.

The act with a new equipment, fresh costumes, and a different set of girls is shown here for the first time under the management of M. A. Shea. It was previously shown by its originator, the late Frank D. Bryan. The 125th street audience rose to the patriotic appeal of the act with enthusiasm and unanimity. The red, white and blue is spread on pretty thick, but if the enthusiasm of the audience was any test, that's the way they like it. Quite aside from the sure thing patriotic element the Bryan act is helped along not a little by the excellent drilling of the girls, and the elaborate costume scheme. It is an interesting display and carries with it an attractive touch of the spectacular.

Rush.

Morrow and Shellberg.
"Happy's Millions" (Comedy).
16 Mins.; One (Special Drop).
125th Street.

William Morrow and Verda Schellberg are such an excellent team of song and dance entertainers 'tis a pity they have gone to all this trouble to cumber themselves with a mass of inconsequential matter for no other seeming purpose than to hide their real ability. A drop in "one" shows a row of ramshackle buildings in a Western mining camp. Morrow in cowboy dress appears from one of the shacks and announces that he has just gone broke at "bank." This experience naturally suggests merriment, and Morrow sings a "laughing" song. This is by far the best of the whole proceeding. He makes his laugh infectious and had the audience giggling with delight. Miss Shellberg incongruously garbed as a Quakeress from Philadelphia does not feel it necessary to explain how she came to be in the mining camp, but proceeds to tell the "busted" cowboy that his uncle has died and left him a million. All this involves an undertone of comedy, but it was not positive enough to get across the footlights. The pair would be much better back in their old specialty. As long as they hold to singing even now they do exceedingly well, but the incidentals do not help. *Rush.*

Harry Devine and Belle Williams.
Songs, Dances and Talk.
14 Mins.; One.
Pastor's.

The singing, dancing and talking are about evenly divided. More dancing and less talking would be an improvement. This is especially true while Mr. Devine is on the stage alone. The talk now in use is old and not funny. The man is an excellent dancer, and the time could be filled in much better in this way. Miss Williams does a neat bit in her "kid" impersonation, which was generously applauded. The closing song on things that we do in the summer time gave the pair a first class finish. The act was well liked.

Al. H. Weston and Irene Young.
Songs, Dances and Talk.
16 Mins.; One.
Pastor's.

The singing and dancing (now used only as a side issue to the talk) and the personality of the two principals solely carries the act through. The talk is flimsy and inane. It is wasting time bothering with it. Mr. Weston is a good talker and can wear clothes about as well as any of the light comedians. Miss Young looks and dresses well. She is a graceful dancer and should do more of it. It is merely a question of the right kind of material for a full measure of success.

Alfred Kelsey and Miss Guise.
"A Tale of a Turkey" (Comedy).
19 Mins.; Full Stage (Interior).
125th Street.

It takes "A Tale of a Turkey," written by Burton and Brookes, quite a while to start, but once in motion it furnishes a vast amount of amusing complications and runs to a splendid laughing finish. Jack Forest (Alfred Kelsey) is an actor in hard luck. There are six cents in the house and the actor's mind is occupied with ways and means to secure a Christmas turkey. His wife (Miss Guise) is disturbed by the same problem. Unknown to the other, each pawns indispensable household articles and gets a bird. With an extra turkey on their hands each, again unknown to the other, gives one of the birds to a poor neighbor. The development of this trifling plot is made the occasion of uproarious comedy, and the sketch passed with flying colors.

Rush.

Patricolas.
Musical.
14 Mins.; Full Stage.
Pastor's.

This is called a musical act, but music is the smallest part. There are two Patricolas, evidently father and son. The father plays, while the son does a little of everything. What is more he does everything well. Working in black face, singing and dancing with a good idea of how it should be done, he also does some tumbling and contortion work up to the average. The boy has a good start. If the father will bow out, and allow him a good "straight" man for a partner, it will not be long before the new act will be far above the "three-a-day" division.

Frey Trio.
Posing.
15 Mins.; One.
Pastor's.

Twelve minutes are devoted to showing the various holds used in wrestling, while the other three minutes are given over to a short snappy wrestling bout. The eldest of the trio announces the holds as the boys go through the various poses, and acts as time keeper during the bout. Both youths are tall, wiry looking athletes of good appearance, working quickly and smoothly. The act is interesting and even exciting to a degree, but does not possess enough variety to carry it through.

Hill's Animals.
Bijou Circus.
15 Mins.; Full Stage.
Union Square.

Not a little of the routine is novel and interesting, but the trainer fails to get the full value from his material through poor showmanship. There is little or no parade, the tricks being run off in dead, flat monotony. Dogs and a pair of goats make up the troupe. A faint comedy flavor is introduced, but rather as an incidental and the points are not well worked up. The act is somewhat delayed also by the constant setting up and taking down of apparatus of which there is an immense quantity. The trainer dresses badly in a dingy suit of formal evening clothes, and sets his animals a poor example in his lack of animation. *Rush.*

OUT OF TOWN.

Carew, Hayes and Co. (7).
"The Mad Stampede" (Dramatic).
14 Mins.; Full Stage (Special setting).
"Bohemians," People's, Cincinnati.

The sketch is from the pen of Charles H. Mackie, and is a clever story told about two men who love the same girl, one saving the life of the other during a stampede of Texas steers. Gertie Hayes assumes two characters. Mabel Carew plays the parts of Calamity Jane and Hank, a cowboy. George T. Davis, as Black Wolf, was excellent. Joe Barton, as Breezie Freddie, an English dude, got what little comedy was possible out of his part, while Mackie, the author, had a nice fat part, and engaged in a bowie knife duel with Black Wolf. For a burlesque offering the piece is quite a novelty; however, both Miss Carew and Miss Hayes will have to become more proficient in the closing lines to make it a success.

Harry Hess.

Six American Dancers.
18 Mins.; Special Set.
Keith's, Boston.

This is one of the snappiest acts in the varieties and is a new idea. The Lovenburg Sisters, Pearl Davenport, Charles Connor and Messrs. Pucella and Orben comprise the sextet, all expert dancers. The three girls dress in Continental costume. Connor as an eccentric, and Pucella and Orben as Adonises. A finely costumed ensemble is worked up in the American Patrol dance, finishing with a whirlwind which carries the audience off its feet. The act is a winner from the start. *Ernest L. Waitt.*

Maud Robin.
Songs.
12 Mins.; One.
Chestnut St. Opera House, Phila.

Maud Robin, an English young woman, made her initial appearance here and has assumed a rather difficult task in seeking favor on this side with a straight singing act. Of comely appearance and with a nice stage presence, Miss Robin might have met with fair response from a charitable audience, but she is handicapped from the first by a poor selection of numbers. Only one of the several she used here the first three performances—and she changed her repertoire each show—appealed as being worthy of any attention, it being a Quaker ditty suggesting an Edna May make-up to carry it through to success. There was nothing to the others to redeem them, and so far as Miss Robin is concerned they spoiled any chance she had of success. With time to become Americanized, songs suited to her voice, and restrained mannerisms, Miss Robin may succeed in helping to fill the need for acts in "one." *George M. Young.*

Grenada and Fedora.
High Wire.
25 Mins.; Open Air.
Electric Park, Newark, N. J.

This act is a real novelty in wire walking and easily adapted to indoor presentation. A good comedy touch is in the shape of a papier-mache elephant in which the pair incase themselves while balancing. This is at the opening. Following they work straight in a series of well executed feats. Opening on a partly darkened stage, the act would make a first rate vaudeville number in an enclosed house.

Joe O'Bryan.

Arthur and Ethel Miller.
Whirlwind Dancing.
4 Mins.; Full Stage.
"Bowery Burlesquers," Gayety, Washington.

This pair of dancers do extraordinary whirlwind work, revolving rapidly, and crowding sufficient dancing into the first two minutes and a half to suffice for a full act. Whether they can stand the pace is problematical. Guarding from over exertion, and with an act lengthened into seven minutes, the Millers should experience no difficulty in securing vaudeville time. They are said to have been recruited from "amateur" performances in New York. The girl is good looking, and the boy would present a better appearance in other than character dress.

Sime.

The Jamestown Exposition is reported to be a poor place for artists to engage for. The financial affairs of the Exposition have been placed under Government control, with the consequent red tape attached to all official matters. This interferes greatly with the prompt payment of salaries. While the Government pays its debts it does not always do so promptly, and the delay occasioned by the official machinery at the Exposition is said to be more annoying than even the non-payment would be. A case has been reported where after the voucher for payment was given it could not be cashed at the grounds through "insufficient identification" of the payee. There are other annoyances in connection with the collection of money due, mean and petty in their nature, which will be avoided by the non-acceptance of time on the grounds unless the affairs of the Exposition are conducted in more business-like shape. It is claimed the Exposition will remain open until November. During the past three weeks the attendance has picked up. This is due to the warm weather gradually disappearing and the cool Fall is expected to attract many visitors to the Southern clime who would not venture the journey in the sun's hot rays.

Carnival Park, Kansas City, Kan., will close Sept. 14 after a successful season despite weather conditions. The park company has purchased a plot of ground adjoining the present site and will enlarge the area next season. Will R. Winch has been the manager who piloted the amusement resort through the summer.

Park and fair agents are finding it impossible to fill up their shows next week unless they were booked some time ago. Managers for fairs and celebrations held on Labor Day are offering acts as much money for the single engagement as they could secure for a week's work in the smaller parks.

Ernest A. Lavigne, of Lavigne & Lajoie, proprietors and managers of Sohmer Park, Montreal, is seriously ill in that city. At one time his life was despaired of and he is not entirely out of danger yet. A nervous breakdown is the cause of his illness.

Harry Allen, of Allen & Marryatt, has booked the following list of attractions for the Brockton Fair, one of the largest in the East, which takes place week Sept. 30: Six Flying Banvards; Three Alvos, aerial bar act; Zeno, Jordan and Zeno, flying trapeze; Three Ernesto Sisters; Hardy, high wire; LaFrere Sisters, aerial traps; Ranzo and Arno; Dunedin Troupe of bicyclists; Melrose Troupe of five acrobats; Dankmar-Schiller Troupe; La Mont's dog, monkey and cat circus; Oscar Babcock; Dunraven's Comedy mules; Roy Knabenshue's airship, and Sutherland's Roman chariot races. This is not the whole show. Allen is looking for additions and the list will be increased by the opening of the fair.

The following fairs will be held in the Northwest this season:

Everett, Wash., Sept. 2-7.
Bozeman, Mont., Sept. 2-7.
Riverside, Wash, Sept. 10-12.
Centralia, Wash, Sept. 9-14.
Salem, Ore., Sept. 16-21.
Orofino, Idaho, Sept. 17-19.
Missoula, Mont., Sept. 16-20.
Redmond, Ore., Sept. 19-21.
Great Falls, Mont., Sept. 23-27.
Colville, Wash., Sept. 19-21.
Anaconda, Mont., Sept. 25-28.
Spokane, Wash., Sept. 25-Oct. 5.
Helena, Mont., Sept. 30-Oct. 5.
La Grande, Ore., Oct. 2-5.
Colfax, Wash., Oct. 7-12.
North Yakima, Wash., Oct. 7-12.
Baker City, Ore., Oct. 8-12.
Wilbur, Wash., Oct. 15-18.
Walla Walla, Wash., Oct. 14-19.
Princeville, Ore., Oct. 15-19.
Boise, Idaho, Oct. 21-25.

The concessionaires of the Jamestown Exposition have ceased paying the Exposition management any commission on their receipts. Business has been so small that they were not paying expenses by considerable, and boldly announced to President Barr that they would not further regard their contracts. The action of the management in putting in free open air attractions was in response to the demand of the concessionaires who met President Barr and insisted that $100,000 be spent, $50,000 on the grounds, and a like amount on free attractions.

The New Electric Park, Kansas City, Mo., is said to be a large money loser this year. After spending $750,000 in building and equipment, the promoters were refused a liquor license. Carnival Park in Kansas City, Kan., just across the river, has a liquor license and seems to draw the patronage.

After playing a number of bands costing between $800 and $1,000 Chicago "White City" announces that all small priced organizations have been cancelled.

Robert Walter is trying out a new park idea at Congress Springs, Saratoga, N. Y. Instead of the usual hippodrome show, he is giving a circus with two rings and a platform. All are occupied at the same time. The show runs 40 minutes and the admission fee is 25 cents. Returns have been good.

A large ice rink is being erected at the entrance of Wade Park, Cleveland, by The Humphery Park people. The rink is to be called The Elysium. It is said to have the largest ice skating surface in the world.

The local lodge 425, B. P. O. Elks, is arranging attractions for the Elks' Fair to be held in their new temple, September 9 to 14 inclusive, at Elkhart, Ind.

The third annual Chautauqua at Elkhart, Ind., closed August 4, after entertaining over 65,000 people. The management has chosen August 12 to 22, 1908, for the fourth annual meeting.

Ether Robinson, manager fair department of the Western Vaudeville Association, has a moving picture show, also Cardona's Wild Animal Show. Miss Robinson is placing all concessions of the Northern Wisconsin Fair Circuit.

Michigan's State Fair opens at Detroit to-day. The "Eruption of Vesuvius," "Carnival of Naples," and eight big circus acts will be given during the evening.

John Flood, of Flood's Park, Baltimore, was placed under arrest last week charged with shooting a visitor to his park last Sunday. A couple of men created a disturbance in the resort, and caused a general fight. Mr. Flood is alleged to have drawn a revolver, firing and injuring one in the shoulder. Mr. Flood, however, claims he did not do the shooting. The trial has not yet been called.

The Wisconsin State Fair at Milwaukee, Sept. 9-13, will be an important event this year.

PARKS AND FAIRS

Below is a list of salaries said to have been paid acts at the beginning of last season (1906) by a park agent in New York City, and the amounts demanded for their services from park and fair managers. The list was compiled by a representative of one of these agents while in his employ.

The schedule was made out in cipher code, from which it has been translated into figures.

In turning over the list the compiler wrote:

"Part of the attractions named are false, but I put them all down same as I had them in my notebook. . . . The list is not complete, as I did not keep it checked up."

Acts.	Acts.	Salary.	Demanded.
Cadieux	1	$75	$150
Parker's Dogs	1	100	200
La Nole Brothers	2	80	200
Lowande and Wilson.	4	125	300
Two Coles	2	100	200
Baby Mabel's Animals	1	90	200
Ray and Benedetto	2	100	200
Four Flying Wilsons	3	175	400
Herzog Camaras	1	250	300
Rice Brothers and Victoria	4	150	300
Valveno Brothers	1	90	200
Mlle. Dair	1	35	100
Kitamuras Royal Japs	7	225	500
Carson Brothers	2	100	300
Hurleys	1	60	150
Sherman's 20 Dogs	3	95	200
Abdallah Ben Hamadi Trio	1	125	250
Meier Family	1	250	450
Three Morellos	3	95	250
The Marquands	1	50	150
The Great Lynch	1	40	100
Jackson Family	1	225	400
Stricklin's Poodles	2	50	125
Beaumont's Ponies	3	200	325
Gregory Family	3	140	350
Lee W. Shuyler	1	90	200
Latina	1	75	125
Frederick the Great	1	35	100
Bausman	1	100	400
Kishizunas	8	225	500
Winschermann's	1	225	500
White and La Mart	2	100	250
Three Liviers	1	175	400
Robertis	1	100	300
The Yerxas	2	70	200
Grace Childers	1	35	100
Work and Ower	1	80	225
Golden Gate Quintet	2	150	250
Duke and Duchess	1	...	400
Milton and Kaiser	2	...	200
Deranzo and La Due	2	...	175
Zarnas	2	90	200
Zamoras	1	125	250
Calvert	1	70	150
Pongo-Leo	3	110	250
Le Jueno Bondo	1	...	75
De Lora	1	...	75
Three Casting Knowltons	1	...	300
Perelle Trio	3	...	250
The D'Atalies	1	...	175
Dubec Brothers	1	...	175
Mlle. Mae	1	...	175
Martin's Pony and Dog Circus	3	...	475
Prof. Willard	1	...	175
Prof. H. Y. Maguire	1	...	200
Three Clares	1	175	350
Bilyck's Seals	1	200	350
Josselin Trio	2	150	350
Elliott Bros.	2	...	150

It is to be remembered that the agent took no commission from these acts and paid all transportation charges, the salary paid in each case being net.

KLAW & ERLANGER'S OPENING BILLS.

(*Continued from page* 2.)

MILWAUKEE (Shubert).
Canfield and Carlton.
Delmore and Lee.
James Harrigan.
Mills and Morris.
Mme. Hermann.
Ray L. Royce.
Stanley and Cogswell.
Willie Zimmerman.

SPRINGFIELD (Nelson).
Carroll and Cooke.
Chas. T. Aldrich.
"Country Choir."
Eva Mudge.
"Golden Graces."*
Healey and Vane.*
The Hurleys.
Vinie Daly.

WORCESTER (Franklin Square).
Bertina.*
Billy Van.
"Governor's Son."
Grand Opera Trio.*
Hyams and McIntyre.
John Le Claire.
"Mysticus."*
Willard Bond and company.

MONTREAL (Academy of Music).
Brown and Navarre.
Chummie La Mara.
Edwin Latell.
"Fishing."
Prof. Hermann.
Pekin Zouaves.
Rappo Sisters.
Sadi Alfarabi.

HARTFORD (Parsons').
Chas. Kenna.
"Diving Belles."*
Ernesto Sisters.
Hallen and Fuller.
Juggling McBans.
Midgely and Carlisle.
Mr. and Mrs. Fitzsimmons.
Zay Holland.

WASHINGTON SOCIETY GIRLS.

"A musical concoction in two scenes by Leo Stevens," is the program tag that dangles from this year's offering of the Eugene Kernan show, the fair inference being that Stevens wrote the pieces. If he did, there could not well have been a great deal of time consumed in the process. It works out more as though some one had made a trip around the music publishing houses, selected the songs, framed up a series of "numbers" and left the arranging of the thread of plot and dialogue until it could be thrown together at rehearsal.

There is a trace of plot, but it is faint and nebulous, and the finish leaves it quite as much up in the air as the beginning as far as it seems to arrive at any definite conclusion.

And as to comedy, that seems to have been passed up as a negligible quantity. There are spots in the action which would seem to have been reserved for comedy work, but the percentage of laughs in the piece is discouragingly low. Leo Stevens is chief funmaker, that is to say, he words hardest and longest to that end, but in vain. Ad lib. business of the dullest and crudest sort describes his efforts, and the attempts of the Mardo Trio, Fred Bulla and Harry West to aid the good work, improve it less than not at all.

There are not a dozen bright lines in the book and hardly an original bit of business.

The show will pass on the score of its large and attractive chorus in which there are eighteen girls and the unusually large number of well dressed women principals involved in the pieces.

There is an unusual proportion of snappy numbers with good chorus arrangement during the entertainment, one of the best being a novelty chorus in which the girls wear workingmen's overalls and caps while a quartet of men up stage beat time to the music upon electrical anvils.

Tights form the basis of pretty much all the costuming, being introduced early in the first part and kept well to the front until the final curtain. Lillian Raymond wears little else and looks attractive in each different costume. Lillian Stark is Amazonian in her lines and fills her tights to the satisfaction of the upstairs portion of the house, although the picture is not entirely aesthetic.

The olio needs fixing up. There are two places where acts, after giving their regular offerings, are called upon to "stall" until the set for the following number is placed. This sort of thing ruined the Mardo Trio's turn. In so far as they held to their acrobatics they did nicely, but closing in "one" with a quantity of hopelessly tiresome talk and "faking" left a distinctly disagreeable impression. Harry West with fair talk and parodies filled in fourteen minutes passably and a series of living pictures entertained chiefly through their frank appeal to indecent repartee from the audience. The Sisters Mullini, cornetists, made a lot of noise in which there was some music, and Bulla and Raymond finished with a talking sketch called "The Mascot," too loud to be really funny and not rough enough to catch the laughs. *Rush.*

WINE, WOMAN AND SONG.

In sending out the company on its second year's tour Mortimer M. Thiese has acted upon the sound principle, in this case, of letting well enough alone. With the unavoidable exception of Alex Carr, the personnel of the organization is identical. Nat Carr, his brother, has the leading role, although in the billing Bonita receives the prominent featuring.

Nat Carr follows his brother pretty closely in the first part and olio, both as to makeup and method, but there are times when the quiet smoothness of the originator is missed. This is particularly true in the olio sketch "The End of the World," when at times Nat reaches out for laughs in a way that rather injures the characterization. It must be kept in mind that Carr's position is not an enviable one, following as he does in the shoes of another, who has established a unique place in his class, and he does remarkably well throughout, all things considered.

In the burlesque his work compares favorably with that of his brother, from which it shows considerable variation. Nat Carr has a way of his own. He extracts first rate comedy out of the burlesque role of Izzy Baum, and the laughs scored in this part are his own. An Italian character song at the opening started him off well. Carr had five or six recalls and this good beginning placed him firmly in the good graces of the audience.

Lew Hearn is back in his old part of Sheriff Tucker in the second comedy place. James Mullen returns as Robert Mantell, burlesquing the part a little more strongly, it seems, and Alan Coogan is again giving his capital impersonation of George M. Cohan in the first part. Charles Raymond as Proctor Keith, H. Steinman as Chauncey Olcott, Samuel Liebert as Caruso, Nellie Clayton as Blanch Bates, Ethel Hall as Maud Adams, Mamie Walker as Le Domino Rouge and Nella Palmer as Fay Templeton were the other principals.

There are a few new faces among the show girls who make up a stunning looking dozen, and who dress within an inch of their lives, but the makeup of Max Armstrong's "pony ballet" remains unchanged. The latter are a snappy, gingery collection of broilers, with an engaging plumpness and not a little skill in the dancing department. Pony ballets with a good deal less sprightliness have been shown in vaudeville and the seven contribute a vast deal to the swift movement of the piece.

Bonita is now working with six of the "ponies" and James Mullen in the vaudeville section. The singing and dancing offering is picturesque, and Bonita has a striking new gown or two on display.

Alan Coogan and Mamie Walker are in their old places in support of Carr in "The End of the World." There are but three acts in the olio, the other being Thiese's "Harmonists," male quartet, who joined the company during its last few months at the Circle.

The show is at the Majestic, Brooklyn, this week, and to all intents and purposes is as good an entertainment as last season. *Rush.*

Complete reviews of the burlesque shows playing in Chicago and Philadelphia this week will be found under the correspondence from those cities in this issue.

SAM SCRIBNER'S BIG SHOW.

Sam Scribner has provided an unusually lavish dressing and scenic investiture for this season's offering of his Big Show, with a musical score that would do credit to a much more pretentious class of musical production. The present weakness of the offering is in the book and the business of the comedians. Probably no burlesque show was ever "written." The best of them, and the really effective ones are evolved by the process of constant additions and interpolations to replace poor material.

Just this sort of "fattening" is all that remains to be done to make the Big Show a solid, uninterrupted burlesque entertainment. George C. Johnson, who wrote the book and lyrics, has the principal comedy role and he will probably attend to this before the season has grown much older. In his lyrics Johnson has been particularly fortunate in the choice of titles. "My Town Is Just as Good as Your Town" is one that catches, and there are half a dozen just as good. All the music, with a minor exception, is especially written and at least three of them compare favorably with the output of the popular song market. Charles Keubler is credited with the musical arrangements.

The burden of the singing falls upon the shoulders of Cecile Blossom, a soubrette, whose dainty and petite person is belied by a big, true voice admirably keyed to coon shouting purposes. She led so many numbers arrayed in such a variety of brilliant costume changes that one lost count before the olio and sat content to watch the kaleidoscope go forward. Jean Darrow was a close second in the satorial department, with Catherine Johnson crowding both, and the chorus well up to the fore in the race to attract attention by display of clothes.

George C. Johnson, Tom Robinson and Will Colton are the chief fun makers. They have the foundation of a lot of effective comedy of the rough sort.

Scribner has accomplished a real achievement in framing up the finale of the first part by working out a novel twist to the everlasting patriotic finish. Instead of tights the choristers wear sailor uniforms with long trousers and each carries a snare drum. The combined rattle of eighteen drums does more to work up an enthusiastic curtain than all the tights and brass throated high notes in the world, particularly after the girls have paraded through the audience, followed by the comedians in a laughable burlesque.

Four of the numbers may be set down as exceptional hits, carrying as they do five and six recalls and holding the show back with repetitions. This is a high average of successful numbers for a special score.

Falardo opened the olio with a series of musical imitations, the best of which was that of a 'cello, followed by Hadges and Hadges in a straight musical act which, thanks be to goodness, contained no talking and concerned itself with music. The arrangement is a bit old style, but the dressing was neat and the music agreeable.

Curtin and Blossom waste a lot of time at the opening of their sketch, but the singing and capital acrobatics carried it through splendidly. Colton and Darrow were the others in the olio. *Rush.*

BOWERY BURLESQUERS.

Hurtig & Seamon's "Bowery Burlesquers," under the management of E. M. Rosenthal, are playing at the new Gayety theatre, Washington, this week. Accepting the indications by the audience Monday night last, at the second performance in the theatre, no better choice could have been made. On form and judging by past observations, the "Bowery Burlesquers" will develop into the biggest laughing hit of this burlesque season.

The piece is given in three acts, without an olio, but specialties sprinkled here and there throughout the action. Charmion is an added attraction, taking up 30 minutes at the opening of the second act, a poor placement. As a matter of fact, no extra attraction is needed.

There is comedy from the rise of the curtain, mostly contributed by the men, among whom are Ben Jansen, Mike Kelly, Harry Hills, Harry Kohler and Neely Limbach, the latter playing well in blackface. The first three work as well as though the season were nearly over. Mr. Jansen besides being stage manager and a capable one, plays the "first" or "leading" Hebrew, for Mr. Kohler's part is the same character. Two Hebrews is not a bad idea at all, and allows of considerable fun.

Although following Charmion and the "School Days" number, well sung by Clara Douglas, Jansen held his audience with piano playing and parodies until they grew tired of applauding. Kohler is a good little comedian, with a singing voice which pleases.

Mr. Kelly makes one of the best stage Irishmen. He plays easily, almost quietly, in comparison to some others, and sends the points home.

It is doubtful if there is another "straight" man in burlesque who equals Harry Hills. His bearing is so confident, particularly at the finale as a district attorney that he sends the comedy of his companions into sharp relief.

Miss Douglas, a pretty woman, Gertie Hart and Ida Bayton are principles and have selections with a background of the choristers. The chorus works in the first act, making seven changes although given little rest thereafter. They are a nice, lively, good looking crowd of 15. One girl modestly objected to anyone "rubbering" in their dressing rooms while making the quick changes at the opening, and another, Fanny Siegel, "from Wilmington" protested against the chorus being called homely, drawing attention to her pal, "Blondy" (Ada Ayres). Fanny says this is her last season on the stage, but naively adds that she said the same thing last year.

The closing act, representing a court interior, with Jansen, as the judge, who has been elected during the piece, as the groundwork for it, and Kelly as the officer who opens court by playing a trombone, besides Hills, the attorney, gives one of the best burlesques seen for a very long time.

Miss Douglas is presumably Mrs. Ernest Rackett, since she appears as one of the two Racketts between acts 2 and 3. The turn is a solid go, Mr. Rackett offering a life-like impersonation of Bob Fitzsimmons. Arthur and Ethel Miller have a dancing number (New Acts).

The costumes pass well enough. The show is a bit draggy in spots, but as a whole it is a clean, rapid laughing performance, well staged and handled, and is bound to draw all along the line. *Sime.*

NEW YORK.

The genuine, spontaneous hit of the opening vaudeville bill at the New York Theatre was Grace Hazard in the "No. 2" position, and on the salary list the cheapest act in the show. Miss Hazard is practically new to Broadway, and her act is new because it was designed and written by herself. In "Five Feet of Comic Opera" Miss Hazard gave the audience something to talk about, which they did throughout the intermission. She is a little girl, but a big act.

The program held four new acts, all foreign. Four were American numbers, and one, "The London Fire Brigade," is open to dispute, although of English parentage. The Americans had it all their own way. Miss Hazard, George Fuller Golden, Six Musical Cuttys and George Evans scored emphatically, although Mr. Evans was so evidently nervous he could not recollect the dialogue of a new monologue prepared for the occasion. This nervousness went to such an extreme that Mr. Evans became tangled up in the lines of "You Will Have to Wait Until My Ship Comes In," a song for which Mr. Evans wrote the music. On Sunday night he recovered himself and the audience, remaining thirty minutes on the stage.

The foreign people, under New Acts, startled no one. One act could not even be said to have passed through, another just got by, the third received beneficial aid at the last moment or it would have fallen by the wayside, and the fourth, the Alexandroff Troupe of Russian Dancers, was the only desirable foreign act on the program.

Mr. Golden received an ovation upon appearing. He gave an entire new and amusing monologue on "Trial Marriages." It brought laughter in storms. The first fourteen minutes were a huge success and a continual scream.

The members of "The London Fire Brigade" overworked themselves the first show in their anxiety to bring laughter. As a result considerable of the best comedy went a-begging. On Sunday night the act was placed in the third position, replacing the Alexandroff Troupe, which then closed the show, the Spanish Dancers being moved up to the finale of the first part, and this arrangement, together with the judicious "chopping" which had taken place after Saturday night, gave a better running program. Working at ease the second time, the "Brigade" was one of the bill's laughing hits.

The Six Musical Cuttys in spick and span new costumes played a new routine of selections on their instruments, but still inserted a song by one of the girls. The "family bow" is again in the act, without rehearsal after the vacation.

Eighteen musicians under the leadership of Frederick Soloman played exceptionally well, and the stage, managed by William Torpey, ran with only one slip, and that excusable.

No pictures were given to conclude, but the audience expected them, remaining seated after the curtain. This again happened on Sunday night, and moving pictures will probably be installed.

The New York Theatre is an ideal one for vaudeville. It will unquestionably develop into a music hall on the English order, plenty of acts, short time for each, and a late show. The New York is built for it. *Sime.*

HAMMERSTEIN'S.

William Hammerstein gave a wide variation to the ten numbers on the bill this week, and this provided novelty to a good bill, headed by Gertrude Hoffman (New Acts). Osterita, a Spanish dancer, was another newcomer, and Mlle. Peque, besides "Little Hip," the baby elephant, made their first appearance here.

Eddie Leonard returns with two strange boys, the Gordon Brothers. Mr. Leonard has given up the elaborate setting of his minstrel act, but in character remains the same pleasant-voiced, graceful dancer in blackface. The boys are young, and will become much better dancers and singers than they are at present. One youngster believes in making noise while warbling, and carries this belief to extremes.

"The Military Octet," with a new "Girl with the Baton" besides other changes reappear, becoming popular when playing on the brasses. The "prop" elephant is missing, and the act did not go as well on the roof as it probably does indoors.

Berzac's Comedy Circus ran through its course at a high speed, with Cliffe Berzac, the trainer, looking well in a new gray suit. The unridable donkey placed its heels in the precise spot on the attendants to cause laughter. Mr. Berzac must be losing faith in his strongest card, for he now offers but $10 per minute to anyone who remains seated on the donkey's back that length of time.

No trouble was encountered by the Bailey and Austin Company in passing through with their comedy acrobatic knock-about turn. There seems to be an unending supply of Bailey's counterparts, a flood appearing at the finale, occasioning much laughter, which was responded to by an encore and all again appeared.

Of the hold-overs "A Night in a Rathskeller" has been changed about to its advantage. It is a well produced piece, with lively numbers, and the songs sung by George Whiteing are liked. Mike Simons, who produced the sketch, should not stop with this effort. There is a large vaudeville field for producers of his type.

The fourth and last week of Arthur Prince's engagement at Hammerstein's has arrived. The ventriloquist is now making "Jim," the "dummy," give imitations of a cat and dog, reaching almost to a dog-fight. He is displaying an aptitude for Americanisms in the dialogue which should be avoided. A charm along with his ventriloquism is Mr. Prince's English accent and sayings.

"Little Hip" showed at the Hippodrome last season, and has been travelling in the West since. If an elephant may be termed "cute," "Little Hip" is it. Handing out programs held by his trunk while the audience is entering the theatre, the animal draws a crowd around, and tricks make up an act which closes the show. "Hip" is very small, and can stand on its head without apearing clumsy.

The Roof is announced to remain open one more week before both daily shows are given down stairs permanently for the season. Big business during these rather cool evenings has formed this decision. The bills for this week and next were booked with this in view. *Sime.*

Lucy Weston, an English singer, is due here in December to play for Klaw & Erlanger.

UNION SQUARE.

This week's offering is an unusually long show, a good deal better in the playing than it looks on paper. The Willy Pantzer Trio and Mr. and Mrs. Sydney Drew were the features. The Pantzer Trio are using a good deal less of the mechanical feats with the aid of the compressed air apparatus than they did formerly, probably because of the strain they involved upon the midget. The act is a distinct novelty and calculated to hold interest anywhere.

The Drews showed their new sketch "Billy's Tombstones" for the first time in this house. It scored a laughing hit. The other talking sketch of the bill was "An Uptown Flat" by Mr. and Mrs. Harry Thorne and company. They still seem to think it necessary to print the moral of the farce on the program. It is "Let there be peace and there will be no riots," a bon mot about as obvious and clever as is the rest of the sketch. Whatever could be said of the old, old piece has been said. It is still playing, and must belong in the "sure-fire" class for those not over particular why they laugh.

George H. Wood has partly rewritten his monologue. It is an exceedingly concise and cohesive bit of talking, containing nothing that could possibly be attributed to anyone else either in material or manner of delivery. There are spots in the talk where Wood becomes discursive, and wanders away from the comedy department to sermonize for long periods. He should deny himself this indulgence. Wood also cheats himself of a second recall by occupying too much time upon his first return after the finish proper. He scored this week in the difficult position preceding the close.

Miles and Ricards have a neat singing, dancing and talking sketch in "one." The talk is fairly bright and pointed, and the pair work easily. A good selection of numbers is to their advantage and a couple of good costume changes give the act an attractive mounting.

Elsie Harvey and boys, who were seen at Henderson's recently, have an early position. The boys fall short in the singing, but do not attempt to warble after the opening. Their dancing is consistently well executed, and all three young people look well.

Hill's Animals, "Andrietta," Max Duffek, Taciano, the Three Chevaliers and the Permane Brothers are under New Acts. *Rush.*

BIG INVESTMENT FOR SEASIDE.

P. H. Morrison is authority for the statement that the moment he closes for the summer season the work of demolition and rebuilding of the Rockaway Beach playhouse will commence. Discussing the matter last week his father stated that the scheme of rebuilding was still under serious consideration.

The elder Morrison values the site at the seashore at $250,000, and estimates the cost of a new building at $150,000 more. He feels that with only twelve weeks' business a year at the very outside, the chance of making a profit on so heavy an investment is somewhat risky.

Ben Harris will be manager of the "Morning Glories."

125TH STREET.

New acts have the call at the uptown K. P. establishment this week, four out of the eight numbers having their first metropolitan showing. They are Alfred Kelsey and Miss Guise in a new sketch by Burton and Brookes, "A Tale of a Turkey"; Morrow and Shellberg, singing sketch in "one," and George Thatcher and Banks Winter in "The Last of the Minstrels."

Rooney and Bent supported the show along about the middle with their bright singing and dancing comedy sketch, "The Busy Bellboy." The diminutive pair get a vast deal of sprightly, good humored merriment out of their light little entertainment and leave behind a satisfied and refreshed audience. Pat Rooney has developed an extensive repertoire of business for the purpose of recalls, but even this was taxed Monday evening.

Hanson and Nelson were moved from the "No. 2" position to the difficult place next to closing. Perhaps it was for this reason that Alice Hanson roughened up her comedy to a degree bordering upon questionable taste. The Elfie Fay burlesque would be just as funny without quite so much grimacing and buffoonery. Gussie Nelson has a rather flamboyant new gown for a change, an addition to the wardrobe that works a large improvement in the act.

Martinettie and Sylvester encroach at times upon the Rice and Prevost routine of knockabout acrobatics, but the clown executes his falls so well and skillfully and with such a fine disregard for consequences that this is easily excusable, particularly so as the pair have worked out not a little that is original in grotesque knockabout and work with a high average of speed. They held the audience to the finish at least, and that is the best test of a closing act.

Jim and Jennie Jee have a first rate opening number, made up of wire walking, jumping and bicycle work on the wire. The act might serve as a model of good dressing. No better equipment of paraphernalia has been seen for an offering of this sort and the costuming is neat. The man offers some good straight wire walking with well done pirouettes and a good finish in a bicycle ride along a wire rigged like a machine belt and kept moving by the woman seated on a stationary wheel. This is a return American engagement for Mr. Jee, who is a foreigner. *Rush.*

AUTO WOULDN'T "SHOOT."

A Philadelphia genius a few weeks ago finished the paraphernalia for a machine that was to shoot an automobile into a double backward somersault. All park men interested were invited to the trial exhibition.

They are still laughing. The machine did everything but a backward somersault. It could turn off twisters, pirouettes and Arabs with equal grace, landing variously upon top, sides, front or back, but never on its wheels as a well behaved somersaulting auto should. Finally the maker gave it up and offered to sell what was left of the paraphernalia for use as a comedy act.

Louis Harris is the new manager of Weber & Rush's "Parisian Widows," taking the place occupied by C. E. Relyea at the opening of the show.

VARIETY ARTISTS' ROUTES

FOR WEEK SEPT. 2

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from SEPT. 1 to SEPT. 8, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"C. R." indicates that the route of the circus immediately preceding it may be found under "CIRCUS ROUTES."

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

A

Abbott, Mollie, Windsor, Ocean City, Md., indef.
Abbotts, The, Norumbega pk., Auburndale, Mass.
Abel, George & Co., Poli's, Hartford, Conn.
Abram & Johns, Hathaway's, Lowell, Mass.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams & White, pk., Bridgeton, N. J.
Adams Bros., Luna pk., Johnstown, Pa.
Adams, E. Kirke, & Co., Auditorium, Norfolk, Va., to Sept. 30.
Addison & Livingston, Star, Muncie, Ind.
Adler, Harry, Park, Alameda, Cal., indef.
Adler, Flo., 464 Cleveland, Chicago.
Ahearns, 290 Colorado, Chicago.
Ahern & Baxter, Cook's pk., Evansville, Ind.
Ahearn, Charles, Casino, Philadelphia, Pa.
Alabama Four, North Beach, L. I., indef.
Albene & La Brant, 164 E. Randolph, Chicago, R. 12.
Alberto, Forepaugh-Sells; C. R.
Aldo & Vannerson, Circo Bell, Mexico, to Oct. 26.
Alfredo & Cerita, Sells-Floto, C. R.
Allen, Delmain & Allen, 840 Madison, Brooklyn.
Allister, Harry, 11 Rue Geoffrey Marie, Hotel Du Sport, Paris, France.
Alpine Troupe, O. H., Rockford, Ill.
Alpha Trio, Armory, Binghamton, N. Y.
Allyn & Sherman, Woodlyun pk., Camden, N. J.
Alronas, Three, Gordon, Kingston, N. Y.
Alvarettas, Three, Bijou, Winnipeg, Man., Can.
Alvora, Golden Crook, B. R.
Americus Comedy 4, Doric, Yonkers, N. Y.
Ampere, Electrical, Miss N. Y. Jr., B. R.
Anderson, Carl, Bowery Burlesquers, B. R.
Appleby, C. J., 95 Dearborn, Chicago, R. 41.
Arcaris Trio, Ringling Bros., C. R.
Ardell & Shive, Forepaugh-Sells, C. R.
Ardo & Eddo, 151 E. 15, N. Y.
Arlington Four, Orpheum, Kansas City, Mo.
Armstrong & Clark, Columbia, Cincinnati.
Armstrong, Geo. F., 331 Sweet, Grand Rapids, Mich.
Arnold, Capt. J. W., Fair pk., Dallas, Tex., indef.
Arnot & Gunn, 215 6th Ave., N. Y.
Artist, Lee, Cole Bros., C. R.
Anberts, Les, 14 Frobelstrasse, Hamburg, Germany.
Aners, The, County Fair, Williamsburg, Pa.
Austins, Tossing, Casino, Grenoble, France.

B

Baino & Shaw, Hippodrome, N. Y., indef.
Banks-Breazeale Duo, Bennett's, Ottawa, Can.
Banta Bros., Burt's, Toledo, O.
Barton, Joe, Bohemians, B. R.
Barneys, Three, Webster pk., La Salle, Ill., indef.
Bartelmas, The, Globe, San Francisco.
Barry & Wolford, Winona Beach, Bay City, Mich.
Barry, Mr. and Mrs. Jimmy, Orpheum, Denver.
Barton & Ashley, St. James, L. I.
Bayrooty Bros., Barnum & Bailey, C. R.
Beard, Billy, Temple, Detroit.
Beecher & Maye, 23 Atlantic, Bridgeton, N. J.
Bedini, Donat, Hathaway's, Lowell, Mass.
Bedinis Family, Ringling Bros., C. R.
Bellclaire Bros., Orpheum, Salt Lake City.
Bell & Richards, 131 Central, Leominster, Mass.
Bell Boy Trio, care Wolfe, 19 Stuyvesant, N. Y.
Bell, Crystal, Crystal, Kokomo, Ind.
Bell, Frank, 223 W. 45, N. Y.
Belmont & Brennan, Imperials, B. R.
Bennett, Laura, 14 Linden, Jersey City.
Bentley, Harry, Imperials, B. R.
Benton, Elwood & Maggie, 136 Taylor, Springfield, O.
Berry & Berry, Orpheum, Kansas City, Mo.
Berre & Hicks, John Robinson, C. R.
Beyer & Johnson, Fair, Lafayette, Ind.
Big City Quartet, Columbia, Cincinnati.
Bimm, Bomm, Brrr, O. H., Chicago.
Bissonette & Newman, 167 Dearborn, Chicago, care Gregory.
Binney & Chapman, Garden, Memphis, indef.
Bissett & Miller, C. O. H., Chicago.
Blair & McNulty, Gem, Missoula, Mont., indef.
Blessing, Mr. & Mrs., White City, Syracuse, N. Y.
Boises, Five, 44 Curtis, Grand Rapids, Mich.
Boiler, John & Louis, Barnum & Bailey, C. R.
Bowers, Walters & Crooker, Orpheum, Kansas City, Mo.
Bowery Comedy Quartet, 821 Charles, W. Hoboken, N. J.
Boyce Bros., Hargreaves, C. R.
Boyce, Jack, Trocaderos, B. R.
Boyd & Veola, 209 E. 14, N. Y.
Brachard, Paul, Hagenbeck-Wallace, C. R.
Bradfords, The, 230 W. 41, N. Y.
Bradshaw, Chas. H., & Co., Lyric, Dayton, O.
Bradna & Derrick, Barnum-Bailey, C. R.
Bragg, John D., Toreadors, B. R.
Brady, The, 247 So. Flower, Los Angeles.
Brian, L. B., Grand, Halifax; 9, Richmond, Richmond, Eng.
Broadway Quartet, Mad. Sq. Roof, N. Y., indef.

See explanatory note head of Routes.

Brooks & Jeanette, 1602 Madison, N. Y., care Levitt.
Brooks, Herbert, 20 W. 98, N. Y.
Brooks & Kingman, Majestic, Streator, Ill.
Brooks & Vedder, Earl, Pueblo, Col.
Brown & Bartoletti, City Sports, B. R.
Brown, Harris & Brown, Riverside, R. I.
Browning, Mr. and Mrs., 128 W. 83, N. Y.
Browning & Le Vau, K.-P., Boston.
Brnce, Al., Toreadors, B. R.
Brnces, The, Cole Bros., C. R.
Bruno & Russell, Menlo pk., N. J.
Buckleys, Musical, Carthage, Mo.

BUCKNER

SENSATIONAL CYCLIST.

Hotel Gerard, N. Y. City.

Associated with AL. SUTHERLAND, Vaudeville Booking, St. James Building.

Buckeye Trio, Auditorium, Pittsburg, Pa.
Buckeye State Four, Luna pk., Buffalo.
Budworth & Wells, White Bear Lake, Minn.
Burke & Urline, 119 E. 14, N. Y.
Burke & McEvoy, 44 Seventh ave., N. Y.
Burkart, G., Cole Bros., C. R.
Burkhardt, Chas. J., 156 W. 45, N. Y.
Burns, Morris & Co., 811 Ocean, Jersey City.
Burns, Harry, 89 Madison, N. Y.
Burt, Glenn, Garrick, Burlington, Ia.
Burtinos, The, 1370 Richards, Milwaukee.
Burton & Vass, 205 Blackston, Providence, R. I.
Burton & Burton, 309 W. 55, N. Y.
Burton & Brookes, Fair Haven, N. J., indef.
Burnett, Edna, Unique, N. Y., indef.
Bush & Elliott, National Hotel, Chicago.
Bussler, Walter H., Orphia, Madison, Wis., indef.
Butler, Isabelle, Barnum & Bailey, C. R.
Butlers, 4, Radium, Chickasha, I. T., indef.
Bulla & Raymond, Washington Society Girls, B.R.
Buxton, Chas. C., Crystal, Menasha, Wis., indef.
Byrd & Vance, Bijou, Winnipeg, Man., Can.
Byers & Herman, Proctor's, Newark, N. J.
Byrons, 5 Musical, Orpheum, Salt Lake City.
Byron & Langdon, Trent, Trenton, N. J.

C

Caesar & Co., Novelty, St. Paul, Minn.
Callahan & St. George, St. Joseph, Mich.
Cameron & Flanagan, Poli's, Scranton, Pa.
Camp, Sheppard, Innocent Maids, B. R.
Canfield & Carlton, 2218 80, Rensonhurst, L. I.
Cardownie Sisters, box 106, Liberty, N. Y.
Carlin & Otto, 913 Prospect ave., Buffalo.
Carl & Bullman, Lyric, Dallas, Texas.
Carmen Troupe, Barnum & Bailey, C. R.
Carillo, Leo, Shubert, Kansas City, Mo.
Carlos, Chas., Ringling Bros., C. R.
Carroll & Cooke, Shubert, Newark, N. J.
Carroll & Clark, W. R., 1553 Broadway, N. Y.
Carson & Willard, 2210 No. Lambert, Phila.
Carter & Taylor, 256 W. 43, N. Y.
Carr, Jessie, Toreadors, B. R.
Carroll, Nettie, Forepaugh-Sells Bros., C. R.
Carroll, Great, Fay Foster, B. R.
Carters, The, Star, Cargenie, Pa.
Cartmell & Harris, 1031 McDonough, Baltimore.
Carver & Pollard, East End pk., Memphis, Tenn.
Casad & DeVerne, 312 Valley, Dayton, O.
Cassady, Eddie, Steel Pier, Atlantic City, to Sept. 20.
Cassin & Cassidy, Crystal pk., Joplin, Mo., indef.
Chadwick Trio, Bennett's, Montreal.
Chameroys, The, 60 Manhattan Ave., N. Y.
Chandler, Anna, City Sports, B. R.
Chapin, Benj., Columbia, St. Louis.
Chester, Mlle., Columbia, Cincinnati.
Chester & Jones, Hathaway's, S. Malden, Mass.
Chester, Chas., Hagenbeck-Wallace, C. R.
Chick, Leonard T., Garden, Washington, indef.
Christy, Wayne C., Liberty, Pittsburg, Pa.
Christy, Great, Knickerbocker, B. R.
Cinquevalli, Paul, 5 Mostyn road, Brixton, London.
Clairmont, 2051 Ryder av., N. Y.
Clark Bros., Hagenbeck-Wallace, C. R.
Clark, Joe, Majestic, Indianapolis, Ind.
Clark, John F., 425 Forest, Arlington, N. J.
Clarke, Harry Corson, Shubert, Kansas City, Mo.
Clarke, Wilfred, Lambs Club, N. Y.
Claus & Radcliff, Trocadero, B. R.
Clermontos, Empire, Coventry, England.
Cleveland, Claude & Marion, 215 Shutleff, Chelsea, Mass.
Clifford, The, Barnum-Bailey, C. R.
Clinton & Jerome, 229 W. 145, N. Y.
Clinton, Chris, Half Dime, Jersey City, N. J., Indef.
Clivette, 274 Indiana, Chicago.
Coate, Charlotte & Sunflower, 1553 Bway., N. Y., W. R.

See explanatory note head of Routes.

Coccia & Amato, Innocent Maids, B. R.
Cogan & Bancroft, Woodlawn pk., Ashland, Pa.
Coban, Josephine, South Africa.
Cole, George, Barnum & Bailey, C. R.
Cole & Clemons, Hippodrome, Ocean City, N. J.
Coleman, Boyd & Co., Peace Haven, Winthrop, Mass.
Collins, Eddie, Oshkosh, Wis., indef.
Collins & Collins, 921 Dakota, Phila.
Collins & Brown, The Tech, Buffalo, N. Y.
Coltons, The, Champagne Girls, B. R.
Connolly & Klein, Empire Show, B. R.
Conway, Jack, 231 W. 141, N. Y.
Colleens, Singing, 102 W. 38, N. Y.
Comrades, 4, Poli's, Waterbury, Conn.
Conley, Anna & Effie, Bennett's, London, Can.
Conn, Downey & Willard, Majestic pk., La Salle, Ill.
Conway, Nick, Unique, Duluth, Minn.
Cook, Joe, & Bro., Hammerstein's, N. Y.
Cook, Billy, Toreadors, B. R.
Cook, Frank, Austin & Stone's, Boston, indef.
Cooper, Harry L., Fay Foster, B. R.
Coombs, Frank, & Muriel Stone, 65 W. 103, N. Y.
Corelli, Jack, Forepaugh-Sells, C. R.
Corinne, Shea's, Buffalo.
Corellis, 3, 25 Oswego, Boston.
Cossar, Mr. & Mrs., Family, Shamokin, Pa.
Cowper, Jimmie, Casino, Binghamton, N. Y.
Couthoui, Jessie, & Co., 6532 Harvard ave., Chicago.
Cosad, Belle & Earl, East Lake pk., Birmingham, Ala., indef.
Craig, Richy, 335 3d Ave., N. Y.
Craine, Long & Craine, Collingwood, Poughkeepsie, N. Y.
Crawford & Manning, 258 W. 43, N. Y.
Creo, 1353 Broadway, N. Y., care Wilton.
Crickets, Ingersoll pk., Des Moines, Ia.
Creole Belles, Buda-Pesth, Austria, to Sept. 30.
Creswell, W. P., Wonderland pk., Indianapolis, Ind.
Cronin, Morris, 21 Alfred pl., London.
Cniver & Foster, care Y. M. C. A., 153 LaSalle, Chicago.
Cummings Thornton Co., Empire, Des Moines, Ia.
Cunningham, Al., 200 W. 44, N. Y.
Cunningham & Smith, Central pk., Allentown, Pa.
Curtis, Palmer Co., Garrick, Wilmington, Del.
Cuttys, Musical, New York, N. Y., indef.

D

Dale, Dottie & Co., Crystal, Noblesville, Ind.
D'Alvini, Rocky Point, R. I., indef.
Daly & Devere, 115 E. 115, N. Y.
Dailey Bros., 1379 N. Main, Fall River, Mass.
Darrows, The, 49 Front, Owego, N. Y.
Day, Geo. W., Hamilton, Ont.
Davis, Floyd, Temple, Boulder, Col., indef.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Will, Bijou, Superior, Wis.
Davis & McCauley, Grayling, Mich., indef.
Davis, Roland, Fay Foster, B. R.
Davis & Davis, Miss N. Y. Jr., B. R.
Dawson & Whitefield, Riverside pk., Saginaw, Mich.
D'Ort, Frank and Leonard, 5 Residenzste, Dresden, Blasewitz, Germany.
Dell & Miller, Hippodrome, Buffalo, indef.
Dell & Fonda, Varieties, Terre Haute, Ind.
Delmar & Dexter, Great Anselme Co., Terre Haute, Ind., indef.
Delmont, Fred, Hagenbeck-Wallace, C. R.
Delno Troupe, Hagenbeck-Wallace, C. R.
Deltons, Three, 201 E. 14, N. Y.
Delmore, Misses, K.-P. 23d St., N. Y.
Delaphone, 54 Willoughby, Brooklyn.
De Mateos, The, Hotel Fremont, Chicago.
DeWitt, Burns & Torrance, 628 N. 45, Phila.
De Vay & Miller, 209 E. 14, N. Y.
Deveau, Hubert, Hotel Beley, 165 Clark, Chicago.
Delmore & Darrell, 9, Novelty, Ogden, Utah.
Derby, Al., Crystal, Elkhart, Ind.
Demarest's Equestrians, Hillside pk., Newark, N. J., indef.
Demarlo, Harry, Ringling Bros., C. R.
Deming, Joe, Empire, Hoboken, N. J.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond, Jas., Innocent Maids, B. R.
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.
Dillse, Max, Ringling Bros., C. R.
Dixon, Bowers & Dixon, Celeron pk., Jamestown, N. Y.
Dixon & Fields, Majestic pk., La Salle, Ill.
Doherty, Lillian, Ronachers, Vienna, Austria, to Sept. 30.
Dollar Troupe, Forepaugh-Sells Bros., C. R.
Donald & Carson, Keith's, Philadelphia.
Doherty, Jim, High Jinks, B. R.

See explanatory note head of Routes.

Dorsch & Russell, Spring Grove pk., Springfield, Ohio.
Dove & Lee, 422 W. 48, N. Y.
Dowling, Jim, Toreadors, B. R.
Drawee, Frisco & Hambo, Palais D'Ete, Brussels, Belgium.
Drew, Lowell, Lubin's, Reading, Pa.
DuBois, The Great, 2067 N. Main, Bridgeport, Conn.
Dudley, O. E., Crystal, Elwood, Ind., indef.
Duncan, A. O., V. C. C., 147 W. 45, City.
Dunedin Troupe, Proctor's, Albany, N. Y.
Dupree, Bob, Canvas, Provo, Utah, indef.
Dupree, George & Libby, Palace Hotel, Chicago.
Dupree, Lena, Conners', Coney Island, N. Y., indef.
Duprez, Fred, Star, Seattle, Wash.

E

Earl, Virginia & Co., Bennett's, Hamilton, Can.
Earle & Bartlett, G. O. H., Pittsburg, Pa.
Earle, Burt, 5th Ave., N. Y., indef.
Edmonds & Haley, 308 E. 60, Chicago.
Edwards, M. & C. E., Hippodrome, Buffalo, indef.
Edwards, Jennie, Bowery Burlesquers, B. R.
Eldredge, Press, 11 Oxford Terrace, Hyde Park, W., London, Eng.
Elzer, Carrie, Tiger Lilies, B. R.
Eller, Giole, Fay Foster, B. R.
Elinore Sisters, Poli's, Scranton, Pa.
Ellis-Nowlin Trio, Shea's, Toronto, Can.
Elliott & West, Crystal, Elkhart, Ind.
Ellsworth & Burt, Bijou, Oshkosh, Wis.
Elsworths, 4, Tiger Lilies, B. R.
Emery, Maude, 2110 E. Federal, Baltimore.
Emerald Trio, 443 Central ave., Brooklyn.
Emerson & Baldwin, Shubert, Utica, N. Y.
Emmett, Gracie, Union Sq., N. Y.
Empire Comedy 4, Tichys, Prague, Austria, to Sept. 15.
Emperors of Music, Four, 431 W. 24, N. Y.
Erb & Stanley, Moline, Ill.
Ergotti & King, Circus, Ciniselli Warsehan, Russia.
Espe, Dutton & Espe, Olympic, South Bend, Ind.
Esterbrooks, Musical, Miss N. Y. Jr., B. R.
Esmeralda Sisters, Krestowski, St. Petersburg, Russia.
Eugene & Mar, Crystal, Anderson, Ind.
Evans Trio, Pastor's, N. Y.
Evers, Geo. W., Novelty, Denver.
Evans, Billy, Colonial Belles, B. R.
Everett, Joe, Hargreaves, C. R.
Everett, Ruth, Ideals, B. R.
Everett, Sophie, & Co., Haymarket, Chicago.

F

Fantas, 2, Airdome, Excelsior Springs, Mo.
Farb & Hyams, 515 N. 6, Cincinnati.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell & Le Roy, G. O. H., Grand Rapids, Mich.
Farrell, Billy, Moss & Stoll, Eng.
Fay, Coley & Fay, Empire, San Francisco, indef.
Fay, Ray F., The Alamo, Cedar Rapids, Ia., indef.
Faye, Elsie, C. O. H., Chicago.
Felix, Mr. and Mrs., & Co., Jamaica, L. I.
Ferguson, Dave, Miss N. Y. Jr., B. R.
Ferguson & Dupree, 313 E. 71, N. Y.
Ferry, 504 So. 21, Phila.
Fields, Will H., Avenue, Louisville.
Filson & Errol, 122 So. Austin, Austin Station, Chicago.
Fink, Henry, 150 Potomac, Chicago.
Fisher, Mr. and Mrs. Perkins, Portland, Ont.
Fisher & Berg, Rentz-Santley, B. R.
Flatow & Dunn, 205 E. 14, N. Y.
Flemen & Miller, Kentucky Belles, B. R.
Flora, Mildred, Night Owls, B. R.
Fletcher, Chas, Leonard, 121 W. 42, N. Y.
Fogerty, Frank, Chase's, Washington, D. C.
Forber, the Marvel, 153 W. 9, South Boston, Mass.
Fords, Famous, Welland, Fairmont, W. Va.
Forrest, Edythe, Innocent Maids, B. R.
Forrests, Musical, East End pk., Memphis, Tenn.
Foster & Foster, Keith's, Providence, R. I.
Foster, Geo., Central Y. M. C. A., Chicago.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will H., Empire, Holloway, Eng.
Foote, Commodore, & Sister Queenie, White City, Chicago, indef.
Foster & Coulter, Riverview pk., Chicago, indef.
Franks, Two, Cole Bros., C. R.
Franks & Franks, Robinson's Shows, C. R.
Franklin & Green, Alhambra, N. Y.
Frey & Allen, Ideals, B. R.
Fredo & Dare, 207 E. 14, N. Y.

See explanatory note head of Routes.

USE THIS FORM IF YOU HAVE NO ROUTE CARDS

Name_____

Permanent Address_____

Temporary " _____

Week		Theatre or Park	City	State

CARDS WILL BE MAILED UPON REQUEST

Frederick, Snyder & Poole, 200 N. Gay, Baltimore.
French, Henri, Hopkins pk., Louisville.
Frey Trio, care Chicago Evening Post, Chicago.
Frosto, Chas., W. 6, Faribault, Minn.
Futurity Winner, K.-P., 125th St., N. Y.

G

Galanda, 82 Summer, Brooklyn.
Gales & Nelson, 101 Grand ave., Brooklyn.
Garden & Sommers, Toreadors, B. R.
Gardner & Maddern, 44 W. 66, N. Y.
Gardiner Children, Park, Allentown, Pa.
Gardner, Andy, Bohemians, B. R.
Gardiner & Vincent, Hippodrome, London; 9, Empire, Hackney, London, Eng.
Gartell Bros., 416 So. Main, Gloversville, N. Y.
Gassman, Josephine, Magdeburg, Germany, until Sept. 30.
Gavin, Platt & Peaches, Lyric, Salt Lake City.
Gaylor & Graff, 244 W. 16, N. Y.
Gayler, Bobby, 5108 Princeton ave., Chicago.
Gibson, Fay, Standard, Davenport, Ia., indef.
Girard, Gilbert, Alhambra, N. Y.
Giondi, Art, Crystal pk., Joplin, Mo., indef.
Girard & Gardner, Amityville, L. I., N. Y.
Gladstone, Ida, 335 W. 50, N. Y.
Glocker, Chas. & Anna, Bowery Burlesquers, B. R.
Golden, Lewis, Flood's pk., Baltimore, indef.
Goldin Russian Troupe, Hagenbeck-Wallace; C. R.
Goldsmith & Hoppe, Poli's, Springfield, O.
Goolmans, The Musical, Hayden Cottage, Lake Ripley, Wis.
Gordon, Cliff, 3 E. 106, N. Y.
Gordons, Bounding, Folies Bergere, Paris, to Sept. 30.
Gorman & West, 52 E. 88, N. Y.
Goss, John, National, Steubenville, O.
Gotham Comedy Quartet, City Sports, B. R.
Gottlob, Mr. and Mrs., 2144 Lexington ave. (care Berliner), N. Y.
Gracey & Burnett, Fair Haven, N. J.
Grayce, Margaret, Orphium, Watertown, S. D.
Graham, Geo. W., Scenic, Providence, indef.
Gray's Marionettes, 9th and Arch Museum, Phila., Pa., indef.
Greene & Werner, box 19, Macatawa Lake, Mich.
Grnet, Jack, Ideals, B. R.
Gruet, Al., Ideals, B. R.
Gruet, Marie, Ideals, B. R.

H

Haines, Lola, Wonderland, Revere Beach, Mass., indef.
Hall, John G., P. O. B. 191, Leeds, Greene Co., N. Y.
Hall & Colborn, 5-7, Lyric, Parsons, Kas.; 1-4, Muskogee, I. T.
Hallen & Hayes, Hathaway's, Lowell, Mass.
Fovarost, Orpheum, Budapest, Hungary, to Oct. 1.
Hanlein & Lounie, 706 I st., N. E., Washington.
Harris, Bobby, Toreadors, B. R.
Hart, J. C. & Co., Tiger Lilies, B. R.
Hayes & Carew, Bohemians, B. R.
Heilman, Beaf., Toreadors, B. R.
Hertsman, Julia, Imperials, B. R.
D. C.
Hardig, Billy, 4 Paw-Sells, C. R.
Hart, Sadie, Electric Pk., Albany, N. Y.
Harcourt, Daisy, Valentine, Toledo.
Harcourt, Frank, Lyric, Seattle, Wash., indef.
Harland & Rollison, Avenue, Sacramento, Cal.
Hart Bros., Hagenbeck-Wallace; C. R.
Harris, Sam, Mugleland, Connellsville, Pa.
Harvey, Harry, 3110 Cottage Grove ave., Chicago.
Harvey & Adams, Barton's Auditorium, Norfolk, Va., indef.
Haskell, Loney, 49 Lexington ave., N. Y.
Harvey, W. S., & Co., 132 E. 17, N. Y.
Hayes & Haley, 147 W. 127, N. Y.
Hayman & Franklin, Tivoli, Sydney, Australia, to Jan. 20.
Haynes & Harney, 144 East Bridge, Oswego, N. Y.
Hazzard, Lyane & Bonnie, Unique, Eau Claire, Wis.
Healy & Vance, 215 W. 106, N. Y.
Hearn, Tom, Shepperd's Bush Empire, London, Eng.; 9, New Cross Empire, London, Eng.
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.
Hefron, Tom, Steeplechase, Atlantic City, N. J.
Henry, Capt., Novelty, Denver, Col.
Henry & Young, Shellpot pk., Wilmington, Del., indef.
Herbert the Frogman, Sells-Floto, C. R.
Heymann, The Great, Paris, indef.
Hess, Billy, Surf Ave. O. H., Coney Island, indef.
Hess Sisters, 258 W. 55, N. Y.
Heuman Trio, Robbins' Show, C. R.
Hewlettes, The Frits, Portland, Ore., indef.
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis, Mo.
Hilda, Mme., Sells-Floto, C. R.
Hiltons, Marvelous, Orpheum, Omaha.
Him & Them, Luna pk., Chicago, indef.
Hines & Remington, Harrison, N. Y.
Hirschorns, The, 207 S. 13, Omaha, Neb.
Hobsons, Two, Ringling Bros.; C. R.
Holman, Al & Mamie, Ermitage, Moscow, Russia.
Holmen Bros., Scarborough Beach pk., Toronto, Can.
Houston, Frits, Highland Lake pk., Winsted, Conn.
Howard Bros., Mary Anderson, Louisville.
Howard, May, 3606 Prairie ave., Chicago.
Howard, Harry & May, 155 So. Halsted, Chicago.
Howelson, Capt. Carl, Barnum-Bailey, C. R.
Hughes Musical Trio, Lincoln Hotel, N. Y.
Huntoon, Dad & Clara, Monarch, Lawton, Okla., indef.
Hutchisons, Three, Crystal, Frankfort, Ind.
Hyde, Mr. and Mrs. Bert., Camp Rest, E. Holden, Me., indef.
Hyde, Walt. M. & Co., 3506 5th ave., Pittsburg.
Hussars, 14 Black, Hippodrome, Coventry, Eng.

I

Illustroelles, Hotel Bartlett, Haverhill, Mass.
Imhof & Corinne, Empire, B. R.
Immensphone, Orpheum, Los Angeles, to Sept. 8.
Inman, The Great, 312 W. 34, N. Y.
Innes & Ryan, Lake Michigan pk., Muskegon, Mich.
Irwin, Jack, Tiger Lilies, B. R.
Italia, 356 Mass. ave., Boston.

J

Jacobs & Sardell, Sells-Floto, C. R.
Jacobs & West, 107 E. 110, N. Y.
Jackson Family, Minnesota State Fair, Minn.
Jeanre & Ellsworth, Barnum-Bailey, C. R.
Jennings & Jewell, 3362 Arlington, St. Louis.
Jerome, Nat. S., 1287 Washington, N. Y.
Johnson, Chester, 333 3d Ave., N. Y.
Johnsons, Musical, Empire, Stratford, London, Eng.
Johnston & Buckley, Empire, B. R.
Jolly & Wild, Bijou, Duluth, Minn.
Jones, Roy C., Figure Eight pk., Niagara Falls, N. Y., indef.
Jones & Raymond, Wasson's, Joplin, Mo.
Jones & Walton, Box 28, Baden, Pa.
Jones & Sutton, 102 17, N. Y.
Judsons, The Great, Altherr's Show, St. Louis, Mo., indef.
July & Paka, Cedar Point, Sandusky, O., indef.

K

Kalmo, Chas. & Ada, Maywood, N. J.
Kates Bros., Fair, Reedsburg, Wis.
Kaufman, Reba & Inez, Main St., Peoria, Ill.
Kaufman Troupe, Ringling Bros.; C. R.
Keegan & Mack, Trembling Run Pk., Pottsville, Pa.
Keesey, Herbert, Dowling's, Logansport, Ind., indef.
Keller, Major, Buffalo Bill's; C. R.
Kellie & Dixon, Bijou, Winnipeg, Can.
Kelleys, The Three, Gaiety, Galesburg, Ill., indef.
Kelly, Sam & Ida, Lyric Airdome, Carthage, Mo.
Kelly, M. J., 46 Johnson, Brooklyn.
Kelly & Massey, Danbury, Conn.
Kemp, Wm. A., Irvindale pk., Warren, Pa., indef.
Kemp's Tales of the Wilds, The Angelus, Denver.
Kempton, Everett, Patterson House, Warwick, R. I.
Kennedy Bros. & Mac, Luna pk., Buffalo.
Kennedy & Wilkens, 1553 Bway., W. R., N. Y.
Kenton, Dorothy, Keith's, Boston, Mass.
Kenyon, Healy & Joe Allmon, 67 So. Clark, Chicago.
Keough & Francis, Meyers' Lake Casino, Canton, O.
Kherns, Arthur H., Palace Hotel, No. Clark, Chicago.
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne, N. J.
King, Sam & Nellie, 2374 Pitkin, Brooklyn.
Kingsburys, The, Richardson Farm, North Carver, Mass.
KinKaid, Billy, Barnum & Bailey, C. R.
Kins-Ners, 343 N. Clark, Chicago.
Kiralfo Bros., 1710 3d ave., Evansville, Ind.
Kirschhorns, 207 So. 13, Omaha.
Knight & Seaton, Crystal, Kokomo, Ind.
Knowles, Harry, 1553 Broadway, N. Y., W. R.
Knox, W. H., Elysian Grove, Tucson, Ariz., indef.
Kolfage, Duke, Crystal, Elwood, Ind., indef.
Kollins & Klifton, Canavan Pk., Kansas City, Kas.
Kohler & Marion, Sardinia, Sardinia, O.
Koppe, Woodlyn Pk., Camden, N. J.
Kratons, The, Casino, Brighton Beach, Sept. 2.
Kurtis-Busse, 6 W. 8, Erie, Pa.

L

La Clair & West, Hollywood Pk., Baltimore, Md.
LaCroix, Paul, Poli's, Waterbury, Conn.
La Delles, The Fantastic, O. H., Decatur, Ind., to Sept. 21.
La Fleur, 4-Paw-Sells, C. R.
Lakola, Harry, Family, New Kensington, Pa.
Lamar, Leeds, Ringling Bros.; C. R.
Lambert & Williams, Irwin's Big Show, B. R.
La Marr, Harry, Garden, Revere Beach, Mass., indef.
La Maze Bros., Cook's, Rochester, N. Y.
LaMont's Cockatoos, 215 Ohio, Chicago.
Lancaster, Tom, Lyric, Joplin, Mo.
Langdon, Hardie, Sherman House, Chicago.
Laredo & Blake, 325 E. 14, N. Y.
La Reno, Art, Al Fresco pk., Peoria, Ill., indef.
LaRex, Wonderful, Rigling Bros.; C. R.
La Velle & Grant, 226 E. 14, N. Y.
LaVine Cimeron Trio, Orpheum, Brooklyn.
La Toska, 137 W. 22, Los Angeles.
La Toy Bros., County Fair, Sutherland, Pa.
Lansanne, Folies Bergere, Paris, to Sept. 30.
Langer, W. J., Cole Bros., C. R.
LaVeen & Cross, 1553 Bway, N. Y., W. R.
Lawler, Chas., 100 W, 105, N. Y.
LeClair & Bowen, Celeron Pk., Jamestown, N. Y.
Le Dent, 908 Poplar, Phila.
Le Gray, Doille, White City, Oshkosh, Wis., indef.
Leipzig, Nate, Grand, Halifax, Eng.; 9, Empire, Manchester, Eng.
Le Pelletiers, 144 E. Elizabeth, Detroit.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Lee, Henry, Hotel Navarre, N. Y.
Lee, Mr. and Mrs. J. P., People's, Los Angeles, indef.
Le Fevre & St. John, 37 W. 28, N. Y.
Lemonts, The, Swisher, Morgantown, W. Va.
Leonard & Louie, Bijou, Kenosha, Wis.
Leonard, Gus, Acme, Sacramento, indef.
Leonard & Thornton, Family, Lancaster, Pa.
Lenore & St. Claire, 4948 Easton, St. Louis, Mo.
LeRoy & Woodford, Keith's, Providence, R. I.
LeRoy Benson Co., Temple, Alton, Ill.
Leslie & Williams, Colegrove, Pa., indef.
Leslie, Bert & Co., C. O. H., Chicago.
Levy, Bert, K.-P. 23d St., N. Y.
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.
Levine & Leonard, Folies Bergere, Paris, to Sept. 30.
LeWitt & Ashmore, Bijou, Michigan City, Ind.
Libbey & Trayer, 302 W. 47, N. Y.
Lina & Calliajui, Fay Foster, B. R.
Litchfield, Mr. and Mrs. I. L. A., Chautauqua, Joliet, Ill.
Lindsay's Monkeys, White City, Chicago, Ill., to Oct. 20.
Loder, Chas. A., Rose Lawn, Collegeville, Pa.
Lois, Chillicothe, Ohio.
Lomison, Williard, 228 Montgomery, Jersey City, N. J.
Long, John, Family, Erie, Pa., indef.
Louise & Dottie, Bowery Burlesquers, B. R.
Lowe, Musical, 233 3d ave., N. Y.
Lowell & Lowell, care Moss & Stoll, Eng., to Nov. 23.
Lucas, Jimmie, Poli, Hartford, Conn.
Luce & Luce, Proctor's, Elizabeth, N. J.
Luckies, Two, Family, Scranton, Pa.
Lucy & Lucier, Wilcox, Muskegon, Mich.
Lucier, Mr. & Mrs. Fred, Bennett's, Montreal, Can.
Luciers, 4, Onset Bay, Mass.
Lukens, 4, Lukens' Gym., Reading, Pa.
Luts Bros., Lyric, Salt Lake City, Utah.
Lyons, J., Champagne Girls, B. R.

M

MacDonough, Ethel, Cook's Rochester, N. Y.
Mack, Wilhur, Poli's, Bridgeport, Conn.
Macks, Two, 245 N. 59, Phila.
Mack & Dugal, 7509 Drexel, Chicago.
Malchow, Geo., Bijou, Oshkosh, Wis., indef.
Manley & Sterling, 152 Lake, Chicago, Kremer.
Manning Trio, 95 Washington, Chicago, care Zaskell.
Manzell's Marionettes, Airdome, Table Grove, Ill.
Mantell Family, Cole Bros., C. R.
Marckley, Frank, Riverside Pk., Saginaw, Mich.
Marlon & Pearl, Bennett's, Hamilton, Can.
Mario, Berger & Mario, 62 E. 8, N. Y.
Marlowe, Plunkett & Co., Star, Muncie, Ind.
Mardo Trio, Washington Society Girls, B. R.
Marion & Lillian, Tiger Lilies, B. R.
Marshall & King, Bowery Burlesquers, B. R.
Martelle Trio, Empire, Des Moines, Ia.
Martell Family, Cole Bros., C. R.
Martinez, Howard, Huntington, W. Va.
Martin, Dave & Percie, 3950 Indiana, Chicago.
Marshall & King, Bowery Burlesquers, B. R.
Marty, Joe, Olympic pk., McKeesport.
Mason & Filburn, Coeur d'Alene, Spokane, Wash., indef.
Mason & Doran, Sheedy's, Pleasant St., Fall River, Mass., indef.
Mason & Keeler, G. O. H., Indianapolis, Ind.
Mathews & Ashley, 308 W. 42, N. Y.
Mathieu, Airdome, Canton, Ill.
Maxwell & Dudley, 106 W. 96, N. Y.
May, Arthur O., P. O. B. 523, Norman, O. T.
McBanns, The, Prague, Austria, Sept. 16.
McBreen, Billy, & Bro., Lyric, Cleybourne, Tex.
McCale, Larry, Imperials, B. R.
McCree, Junie, LaSalle, Chicago, indef.
McPhee & Hill, Bennett's, Hamilton, Can.
McFarland & Murray, Champagne Girls, B. R.
McGinnis Bros., 75 Bradford, Springfield, Mass.
McKenzie & Shannon, Poli's, Springfield, Mass.
McLeod, Andy, Innocent Maids, B. R.
McNamee, People's, Cedar Rapids, Mich.
McCree & Gilroy, 2841 W. First av., Coney Island, N. Y.
McCune & Grant, 3 Banton, Pittsburg, Pa.
McDuff, James, Cooper, Mt. Vernon, O.
McSorley & Eleanore, Coeur d'Alene, Spokane, Wash., indef.
Melron Trio, 97 Park, Chicago.
Melis, Two, Winona Beach Pk., Bay City, Mich.
Melvin Bros., Innocent Maids, B. R.
Melvey Trio, 97 Park, Chicago.
Melrose Troupe, 109 Clinton, Bridgeport, Conn.
Melville & Azelle, Maple Lodge, Grass Lake, Mich.
Meredith Sisters, 202 W. 80, N. Y.
McCree & Davenport, Hagenbeck-Wallace, C. R.
McGregor, Lulu, Grand, Altoona, Pa., indef.
Middleton, Gladys, Fischer's, Los Angeles, indef.
Mietts Dogs, State Fair, Monticello, Ia.
Mignon, Heleae, Empire, St. Paul, indef.
Miller, Harvey F., Haymarket, Chicago.
Millard Bros., Crackerjacks, B. R.
Millership Sisters, Watson's, B. R.
Miller, Grace, Phillips', Richmond, Ind., indef.
Mills & Lewis, 114 E. 11, N. Y.
Millman Trio, Scala, Copenhagen, Denmark, to Sept. 30.
Mills & Morris, Clarendon Hotel, N. Y.
Milmar Bros., Oak Summit Pk., Evansville, Ind.
Milton, Mr. and Mrs. Geo. W., Star, Atlanta, Ga. indef.
Mitchells, Dancing, 88 Cooper, Brooklyn.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.
Monroe, George, Gilsey House, N. Y.
Montambo & Huri Falls, Empire, B. R.
Monarchs, Instrumental, Empire, San Francisco.
Montgomery & Moore, Hathaway's, New Bedford, Mass.
Moore & Dillon, Fay Foster, B. R.
Montague's Cockatoos, County Fair, Angelica, N. Y.
Montray, 814 Western Ave., Allegheny, Pa.
Mooney & Holbein, Lyric, Liverpool, Eng.; 9, Tivoli, Dublin, Ireland.
Moore, Lon W., Hagenbeck-Wallace; C. R.
Moorehead, Harry (Dreamland), Norfolk, Va., indef.
Moran, Pauline, Gilsey House, N. Y.
Morette Sisters, 141 N. Gay, Baltimore, Md.
Morse, Billy, Anheuser Music Hall, Aberdeen, Wash., indef.
Morse, Bon., Fair, Nashua, N. H.
Morton, James J., V. C. C., 147 W. 45, N. Y.
Morton, Ethel, Electric pk., Galveston, Tex., indef.
Morton, Fred W., Hathaway's, Lowell, Mass.
Morrison, John, Seattle, Wash., indef.
Mowatts, The Peerless, 1904 Windsor av., Chicago.
Mozarts, The, 9, Pastor's, N. Y.
Mullen & Corelli, Box 579, Spencer, Mass.
Muller, Chun & Muller, Travel; 9, Orphenm, St. Paul, Minn.
Mullin Sisters, Washington Society Girls, B. R.
Murphy, Mr. and Mrs. Mark, box 96, East Setauket, L. I.
Murphy & Andrews, 116 Washington pl., N. Y.
Murphy, Stanley & Murphy, 448 Ceatral, Brooklyn.
Murphy & Magee, Ideals, B. R.
Murphy, Whitman Co., Hotel Chelsea, Asbury Park, N. J.
Murray, Clayton & Drew, Glen Haven pk., Rochester, N. Y.
Murray, Elizabeth M., K.-P. 125th St., N. Y.
Murtha, Lillian, 211 E. 10, N. Y.

N

Narelle, Marie, Christchurch, New Zealand, indef.
Nellis, Nelli & Chapman, Orpheum, Denver.
Nelson-Fornum Troupe, 3141 Beverly rd., Brooklyn.
Nevaros, Four, Forepaugh-Sells Bros.; C. R.
Newell & Nihio, Alhambra, Paris, France, to Sept. 30.
Newport Bros., Casino, Buenos Ayres, S. A., indef.
Niblo, Fred, South Africa.
Nicolai, Ida, Bohemians, B. R.
Niemeyer & Odell, Elite, Davenport, Ia.
Night With the Poets, Keith's, Mohawk, Schenectady, N. Y.
Nixon & Eaton, 552 W. 32, N. Y.
Noblette & Marshall, Gaiety, Galesburg, Ill.
Nosses, The, New Brighton, Pa., indef.
Novelios, The, Barnum & Bailey; C. R.
Nugent, J. C., Farm, Toledo, O.

O

O'Brien-Havel, 616 52, Brooklyn.
Odell & Kinley, 3405 Collingwood, Toledo.
Ogden, Helen, 279 Clybourne, Chicago.
O'Hana San, Orpheum, San Francisco.
Oliyers, 3, Cole Bros., C. R.
Onlaw Trio, Alhambra, Paris, France, to Oct 15.
Orloff, Olga, Toreadors, B. R.
Orth & Fern, Grand, Syracuse, N. Y.

P

Papinta, Wintergarten, Berlin, to Sept. 30.
Paradise, Alley, K.-P. 23d St., N. Y.
Parisian Grand Opera Co., 636 Lexington, N. Y.
Patty Bros., Ringling Bros.; C. R.
Pendletons, The, 135 Pittsburg, New Castle, Pa.
Pepper Twins, Lindsay, Ont., Can., indef.
Personi, Camille, Myers Lake pk., Canton, O.
Perry & White, Miss N. Y. Jr., B. R.
Petching Bros., Proctor's, Newark, N. J.
Picchiani Troupe, 104 E. 14, N. Y., care Tausig.
Pike, Lester, Fairhaven, N. J.
Piper, Franco, Alhambra, London, Eng., to Oct. 14.
Polk & Halperin, Lyric, Tulsa, I. T.
Poirlers, 3, East End pk., Memphis, Tenn.
Posner, Allan H., 436 Central Park W., N. Y.
Potter & Harris, 701 Leland, Chicago.
Potter & Hartwell, Champagne Girls, B. R.
Powers, Mr. and Mrs. John T., National, San Francisco.
Primroses, Musical, Amusee, Braddock, Pa.
Pryors, The, Orpheum, Seattle, Wash.
Psycho, Mlle., Mansfield, O., indef.

Q

Quigg, Mackey & Nickerson, Moline, Moline, Ill.

R

Radford & Valentine, Vaudeville Club, London, Eng.
Rain Dears, Union Sq., N. Y.
Ramsey Sisters, pk., Canton, O.
Ranf, Claud, Springbrook pk., South Bend, Ind.
Rastus & Banks, Alhambra, Paris, France, to Oct. 1.
Rawls & Von Kaufman, Bijou, Duinth, Minn.
Ray, Fred & Co., Orpheum, Los Angeles.
Rayno, Al., Box 68, Sharptown, Maryland.
Reded & Hadley, 270 W. 39, N. Y.
Redford & Winchester, Chase's, Washington, D. C.
Reed & Earl, R. R. No. 3, Box 316, Los Angeles, Cal.
Reed, Harry L., Washington, Buffalo, indef.
Reed, Sam E., Cole Bros., C. R.
Reed & St. John, Rorick Glen, Elmira, N. Y.
Reeves, Al, care Elks' Club, Brooklyn.
Reilly, Johnnie, 219 E. 11, N. Y.
Remington, Mayme, Columbia, St. Louis.
Rennee Family, Bijou, Kalamazoo, Mich.
Renzetta, Bernard, Barnum & Bailey; C. R.
Revere & Yuir, Champagne Girls, B. R.
Revere, Lawton & Yuir, Bohemians, B. R.
Reynolds, Abe, Miss N. Y. Jr., B. R.
Rialto Comedy Quartet, Empire, Paterson, N. J.
Rianos, Four, Poli's, New Haven.
Rice & Cohen, New Haven, Conn.
Rice & Elmer, 828 Vine, Philadelphia.
Richards, Chris, Orpheum, San Francisco, to Sept. 15.
Richards, The Great, Tumbling River pk., Pottsville, Pa.
Rich Duo, 215 E. 18, N. Y.
Rio Bros., Tower Circus, Blackpool, Eng.
Rice, Fanny, Armory, Binghamton, N. Y.
Rinaldos, The, Hoop Rollers, 184½ S. High, Columbus, O.
Ritter & Foster, Empire, Johannesburg, S. A.
Robert-DeMont Trio, Mannion's pk., St. Louis.
Rogers & Mackintosh, Grand, Grand Rapids, Mich.
Ronaldos, The, Orpheum, Springfield, O.
Robisch & Childress, 341 No. Clark, Chicago.
Robison, Marcotte & Co., Family, Perth Amboy, N. J.
Rome, Mayo & Juliet, Garrick, Burlington, Ia.
Romola, Bob, Bijou, Davenport, Ia., indef.
Rooney & Bent, K. & P. 58th St., N. Y.
Rosalres, The, White City, Dayton, O.
Ross, Clark, 1403 5th ave., N. Y.
Ross Sisters, Providence, indef.
Ross & Lewis, Olympia, Liverpool, Eng., Sept. 9.
Rosso & Simms, Bowery Burlesquers, B. R.
Ronsek, Jack, Air-Dome, Leaveaworth, indef.
Rutland Sisters, Canobie Lake pk., Salem Depot, N. H.
Russell, O'Neil & Gross, Cycle pk., Dallas, Tex.
Russell, Fred, Bowery Burlesquers, B. R.
Ryan, Zorella & Diaz, Barnum & Bailey; C. R.
Ryan & Richfield, Maryland, Baltimore.

S

Savoys, The, Hagenbeck-Wallace, C. R.
Saunders, Florence, Bennett's, Ottawa, Can.
Sanford & Darlington, Traction pk., Millville, N. J.
Saivaggis, 5, Miss N. Y. Jr., B. R.
Savage & Kell, Wahna, Ogden, Utah.
Schaar Trio, Fair, Mason, Ia.
Schell's, Mme., Lions, Circo Bell, Mexico City, to Jan. 4, 1908.
Schmidling, H. H., 174 Chicago Ave., Chicago.
Schuster, Milton, Palace, Boston, indef.
Scott, Edouard, Grand, Reno, Nev., indef.
Scott, Great, Keith's, Providence, R. I.
Seibini & Grovani, 35 Princess road, Kensington pk., London.
Seymour & Hill, Orpheum, Salt Lake City, Utah.
Seymour Sisters, 1940 Nicholas, Philadelphia.
Seymour, O. G., & Co., East End pk., Memphis, Tenn.

See explanatory note head of Routes.
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The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

Vo. 7. New York, August 31, 1907. No. 23.

CALL

Managers of Musical Comedies, Farce Comedies and Burlesque Shows, we wish to call your particular attention to the fact that we have now ready the greatest selection of songs suitable for any production and your time will be well repaid by calling at our office to hear the songs played over by our pianists, and hear the songs sung amidst pleasant surroundings. Don't wait until the last moment, until rehearsals begin, when you will be too busy to listen to "just the kind of song" that you may need and will not be able to get, as you may not have the time to hear it properly demonstrated. Our offices are at your disposal at any time and all times; a call at any time during the day will more than repay you and you can select what you want and not have some song forced upon you that will be in every show on the road under the promise that you are the only one. To those that have used the Harris songs we know you will come again; to those who have not used the Harris songs we want you to come and we know that you will be satisfied.

Shah Manek, Majestic, Pittsburg, indef.
Sharpe, Dollie, Family, Pottsville, Pa., indef.
Sharrocks, The, Crystal, Denver.
Shaw, Margaret, Hargreaves, C. R.
Shaws, Aerial, Ringling Bros., C. R.
Sherman & Fuller, 853 N. 8, Reading, Pa.
Sherman & DeForest, Sherman Hotel, Central Park, L. I.
Shirhart, Anson, Crystal, Detroit, indef.
Shone, Madelyn, Star, Hagerstown, Md.
Short & Edwards, 57 Midough, Brooklyn.
Sidman, Sam, American, San Francisco, indef.
Sidonias, The, Parisian Belles, B. R.
Silber & Emerson, Congress Spring pk., Saratoga, N. Y.
Simpsons, The Musical, 204 E. 52, N. Y.
Singing Four, Grand, Syracuse, N. Y.
Smiths, Great Aerial, Ringling Bros.; C. R.
Smith & Arado, 325 Converse ave., E. St. Louis, Ill.
Smythe, Wm. H., Family, Scranton, indef.
Snyder & Buckley, K.-P., Union Sq., N. Y.
Sommers, Al., & M. Cook, West River, Green Bay, Wis.
Sommers & Storke, Ideals, B. R.
Sonnett, Annette, City Sports, B. R.
Soper, Bert, Star, Altoona, Pa., indef.
Spooler, Lew H., Empire, B. R.
Spaulding & Dupree, box 285, Ossining, N. Y.
Spencer, Lloyd, Elmhurst pk., Mineral Wells, Tex.
Spissell Bros. & Mack, Proctor's, Jersey City, N. J.
Stafford, Frank, & Marie Stone, Dixieland, Jacksonville, Fla., indef.
Stanley, Mr. and Mrs. W. H., 443 Central, Brooklyn.
Stanley, Minna, City Sports, B. R.
Stanley & Scanlon, San Bernardino, Cal.
Stanton & Sandberg, 711 Orchard, Chicago.
Stantz, Henry C., Hagenbeck-Wallace, C. R.
Steinert & Thomas, Spring Grove pk., Springfield, Ohio.
Sterling Bros., John Robinson, C. R.
Stevens & Boehm, 325 E. 14, N. Y.
St. Julia, M., Majestic, St. Paul, Minn.
Stevens & Keeley, Washington Society Girls, B. R.
Stewarts, Musical, Bohemians, B. R.
Stith & Stith, Orpheum, Springfield, O.
Stone, Wizard, Hippodrome, London, Eng.
St. Onge Bros., Ingersoll pk., Des Moines, Ia.
Streeter & Herzel, Lynn pk., Carthage, Mo.
Stuart & Keeley, 21 E. 14, N. Y.
Sturgis, Ida, Imperials, B. R.
Stutzman, Chas., Ninewa pk., Peru, Ill., indef.
Suicer, Cole Bros., C. R.
Sullivan, W. J., Bijou, Jamestown, N. D., indef.
Sully & Phelps, O. H., Towanda, Pa.
Summers & Winters, 5309 Prairie Ave., Chicago.
Sunny South, Travel; 9, Orpheum, San Francisco.
Subers, Emile, Orpheum, Los Angeles, Cal., to Sept. 16.
Sutcliffe Troupe, Grand, Syracuse.
Sullivan & Pasquelana, Orpheum, Omaha, Neb.
Sutton & Sutton, 165 No. Clark, Chicago.
Svengala, Empire, San Francisco, indef.
Sweeney, John S., 452 Turner, Allentown, Pa.
Syiow, H., Forepaugh-Sells, C. R.

T

Tanna, Island pk., Sunbury, Pa.
Tanean, Felix & Claxton, Pk., Brockton, Mass.
Tarleton & Tarleton, Hagenbeck-Wallace; C. R.
Tasmanians, Four, Hagenbeck-Wallace; C. R.
Taylor, W. B., Cole Bros.; C. R.
Taylor, Tell, La Salle, Chicago, indef.
Tegge & Daniel, 621 Soulard, St. Louis.
Thor, Musical, Congress Springs pk., Saratoga, N. Y.
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.
Thompson & Carter, City Sports, B. R.
Thum, J. G., Shenandoah, Pa.
The Quartet, Orpheum, Omaha, Neb.
Tianita Midgets, Wonderland pk., Minneapolis, indef.
Tiddlewinks & Dugan, 503 Hudson, N. Y.
Toledo Troupe, Novelty, Salt Lake City, Utah.
Tomkins, William, Tomkins Cottage, Rockaway Beach, N. Y.
Toms, Three Tumbling, Lake Coumpounce Pk., Southington, Conn.
Torcat, Empire, Hoboken, N. J.
Toys, Musical, Lycoming, Williamsport, Pa.
Travelle & Landers, Chutes, Chicago, indef.
Troubadours, 3, Lakeside pk., Akron, O.

See explanatory note head of Routes.

Truesdell, Mr. and Mrs. Howard, Trent, Trenton, N. J.
Trolley Car Trio, Hagenbeck-Wallace; C. R.
Trocadero Quartet, Dixieland, Jacksonville, Fla.
Turnwall, Nellie, Wolff's pk., Detroit, Mich., indef.
Tybell Sisters, Sells-Floto, C. R.

U

Uessems, The, Bellevue, Remich, Luxembourg, to October 1.
Unita & Paul, Fair, Highlands, Ill.

V

Vagge's, Winona Beach, Bay City, Mich.
Valdare, Bessie, Troupe, Orpheum, Salt Lake City, Utah.
Valmore, Mildred, Toreadors, B. R.
Valveno Bros., 107 E. 31, N. Y.
Van Diemon Troupe, Hagenbeck-Wallace; C. R.
Vardaman, 270 W. 39, N. Y.
Varno & Valdere, Sells-Floto, C. R.
Vardon, Perry & Wilbur, Crackerjacks, B. R.
Vasco, Scala, Antwerp, Belgium.
Verdier Trio, Coeur d'Alene, Spokane, Wash., indef.
Verlops, The, Barnum & Bailey; C. R.
Vida & Quintarouw, Majestic, Cincinnati.
Viola & Engle, Atlantic Garden, N. Y.
Vivians, Two, Olympic, Chicago.
Vynos, The, Woodlynne Pk., Ashland, Pa.

W

Waddell, Fred and May, Fish Lake, Marcellus, Mich.
Wahlund-Tekla Trio, Dominion pk., Montreal, Can.
Walters, Harry, care W. R., 1553 Bway., N. Y.
Ward Trio, 656 29th, Milwaukee.
Whalen & West, Empire Palace, New Castle, Eng.
Walton, Fred, St. James, L. I.
Walton, Irvin R., 121 W. 42, N. Y.
Washer Bros., Oakland, Ky.
Walsh, George, Toreadors, B. R.
Wayne, Al., West End Green Bay, Wis.
Webb, Romola & Webb, Romona pk., Grand Rapids, Mich.
Webb, Josie, Tiger Lilies, B. R.
Wentworth, Vesta & Teddy, Society Circus, Salem, Mass.
Webb, Harry L., Beatrice, Neb.
Webb's Seals, Capt., Forepaugh-Sells Bros.; C. R.
Weber, Chas. D., Bowery Burlesquers, B. R.
West, John A., Fountain Ferry pk., Louisville.
West & Benton, Oak Park, Sacramento, indef.
West, Drane & Co., Empire, Springfield, Ill., indef.
West, Harry, Washington Society Girls, B. R.
Weston, Emma, Empire, B. R.
Weston, Willie, K.-P. 58th St., N. Y.
Wharton & LeRoy, 151 Kinzie, Sampson Co., Chicago.
Wheeler Children, 2514 N. 25, Phila.
Whelan & Searles, 305 W. 42, N. Y.
White, Ed. & Rolla, 502 E. 79, City.
Whitle, P'k., Salem, Mass.
White & Sanford, Bijou, Eau Claire, Wis.
Whitehead, Joe, 64 E. Adams, Chicago.
Whitman, Frank, 604 N. 2, Reading, Pa.
Whitman Sisters & Willie Robinson, 165 Tennessee ave., Atlantic City, N. J.
Wilder, Marshall P., 21 Virginia Ave., Atlantic City.
Williams & Mayer, 309 W. 55, N. Y.
Williams, C. W., 3313 Jamaica, Richmond Hill, L. I.
Williams, Richard, Cole Bros., C. R.
Williams, Sam., K.-P. 58th St., N. Y.
Williams & Melburn, 165 Gregory, Rochester, N. Y.
Joe Wiggans, Imperials, B. R.
Wilson Bros., Maywood, Ill.
Wilson, Tony, Heloise & Armoros Sisters, 1 Prima rd., Brixton, London, S. E., Eng.
Windom, Parie, Cole Bros., C. R.
Winston's Seals, Barnum & Bailey's Show.
Wolff Bros., Circo Beli, Mexico.
Welling's Stallions, Ringling Bros.; C. R.
Wood Bros., 207 E. 14, N. Y.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
Woodward, Ed. & May, Cook's Pk., Evansville, Ind.
Woodward, V. P., 107 E. 31, N. Y.
World & Kingston, Orpheum, Salt Lake City, Utah.
Wygand & Wygand, O. H., Oswego, N. Y.

Y

Yackley & Bunnel, R. F. D. 6, Lancaster, Pa.
Yalto Duo, Empire, San Francisco, indef.
Yerxas, The, Forepaugh-Sells; C. R.
Yomamato Bros., Emerald, Adams Co., O.
Young & Brooks, Suffern, N. Y.
Young, Ollie, & Bros., Garrick, Wilmington, Del.

Z

Zamloch, 1080 62, Oakland, Cal.
Zaras, 4, 104 W. 40, N. Y.
Zazell-Vernon Co., Poli's, Springfield, Mass.
Zeno, Bob, 348½ 1, Portland, Ore.
Zimmerman, Al., Empire, B. R.
Zobedie, Fred, Forepaugh-Sells, C. R.
Zouboulakis, Bijou, Duluth, Minn.

ADDITIONAL ROUTES

TOO LATE FOR CLASSIFICATION

Alvin Bros., Glen Haven pk., Rochester, N. Y.
Bradley & Davis, Acme, Sacramento, Cal.
Brown & Wright, Avon pk., Youngstown, O.
Carlton, Arthur & Lucille, Magic, Braddock, Pa.
Carson Bros., Behman Show, B. R.
Cooke & Clinton, Burnwood, Omaha, Neb.
Cole & Coleman, 126 W. Pleasant, Springfield, O.
Conley, Annie & Effie, Bennett's, London, Can.
Cotton, Lola, Doric, Yonkers.
Cogswells, Cycling, Luna pk., Washington, D. C.
DeLaceys, Dancing, Amusee, Braddock, Pa.
Du Ball, Frank, Orpheum, Allentown, Pa.
Farrell, Taylor Trio, Orpheum, San Francisco.
Ferguson, Barney & Dick, Castle, Bloomington, Ill.
Frevoli, Frederic, O. H., Poughkeepsie, N. Y.
Gardner & Maddern, Fairview pk., Dayton, O.
Gardner, Jack, Lyric, Dayton, O.

See explanatory note head of Routes.

Harrington, Dan, Iadora pk., Youngstown, O.
Herbert & Rogers, Family, Davenport, Ia.
Hopper, Chas., Ringling Bros., C. R.
Howard & Howard, Poli, New Haven, Conn.
Jee, Jim & Jenny, 9, Keith's, Portland, Me.
Kennedy & Lang, Grand, Homestead, Pa.
Larkins & Burns, Empire, San Jose, Cal.
Linn, Benn, Half Dime, Jersey City, N. J.
McMahon's Minstrel Maids, Poli, Bridgeport, Conn.
Millette, Ed., Ringling Bros., C. R.
Montrose, Louise, Union Sq., N. Y.
Ozavs, The, Meyers Lake pk., Canton, O.
Pero & Wulson, Pittston, Pa.
Peters, Phil & Nettie, Orpheum, Sionx City, Ia.
Phillips, Joe, Kennewood pk., Pittsburg, Pa.
Reed, John P., Bijou, Kalamazoo, Mich.
Reid Sisters, People's, Philadelphia.
Cooke & Miss Rothert, Riverside pk., Saginaw, Mich.
Russell & Held, K.-P., Jersey City, N. J.
Mack, W. C., Sacramento, Cal.
Shrodes, Two, Poli, Bridgeport, Conn.
Spilliers, Musical, Young's Pier, Atlantic City.
Tyson, Fennell & Tyson, Pantages, Seattle, Wash.
Tyce, Lillian, 9, Orpheum, Minneapolis, Minn.
Waller & Maglil, Pine Point, So. Norwalk, Conn.
Warren & Brockway, Lake Coumpounce pk., Southington, Conn.
Wise & Milton, G. O. H., Pittsburg, Pa.
Wordette, Estelle, Colonial, Lawrence, Mass.

BURLESQUE ROUTES

WEEK SEPTEMBER 2.

When not otherwise indicated, "L. O." after a show indicates it is "laying off."

Americans, Trocadero, Phila.
Avenue Girls, Bijou, Phila.
Bachelor Club, Gayety, Washington.
Behman Show, Palace, Boston.
Bohemians, Colonial, Cleveland.
Bon Tons, Casino, Phila.
Boston Belles, L. O.; 9, Majestic, Kansas City.
Blue Ribbons, Greenwald's, New Orleans.
Bowery Burlesquers, Empire, Toledo.
Brigadiers, L. O.; 9, Bowery, New York.
Broadway Gaiety Girls, 2-4, Terre Haute; 5-7, Indianapolis.
Bryant's, Harry, Gaiety, Indianapolis.
Casino Girls, Gaiety, Brooklyn.
Century Girls, Star, Milwaukee.
Champagne Girls, 2-4, Des Moines; 5-7, St. Joe.
Cherry Blossoms, People's, Cincinnati.
City Sports, Gayety, Milwaukee.
Colonial Belles, London, New York.
Cracker Jacks, Garden, Buffalo.
Dainty Duchess, Trocadero, Chicago.
Dreamlands, Monumental, Baltimore.
Empire Show, 2-4, Indianapolis; 5-7, L. O.; 9, Folly, Chicago.
Fay Foster, 2-4, Evansville, Ind., 5-7, L. O.; 9, Empire, Chicago.
Girl from Happyland, Gayety, Columbus.
Golden Crook, Gayety, Phila.
Grass Widows, Empire, Chicago.
High Jinks, Century, Kansas City.
High School Girls, Lyceum, Washington.
Ideals, Star, St. Louis.
Imperials, Star, Toronto.
Innocent Maids, 2-4, Gayety, Albany; 5-7, Lyceum, Troy.
Irwin's Big Show, Corinthian, Rochester.
Jersey Lillies, Waldman's, Newark.
Jolly Girls, Folly, Chicago.
Kentucky Belles, 8th Ave., New York.
Knickerbockers, Star, Brooklyn.
Lady Birds, Met. Opera House, Duluth.
Lid Lifters, Gayety, Birmingham.
London Gayety Girls, Bowery, New York.
Majestics, Empire, Cleveland.
Masqueraders, 2-4, Court Sq., Springfield; 5-7, Empire, Albany.
Merry Maidens, Academy, Pittsburg.
Merry Makers, L. O.; 9-11, Gayety, Albany; 12-14, Lyceum, Troy.
Miss New York, Jr., Avenue, Detroit.
Morning Glories, Lyceum, Boston.
New York Stars, 125th St. Music Hall, New York.
Nightingales, Columbia, Boston.
Night Owls, Murray Hill, New York.
Orientals, Theatre Royal, Montreal.
Parisian Belles, Lafayette, Buffalo.
Parisian Widows, Gayety, Detroit.
Reeves' Beauty Show, 2-4 Empire, Albany; 5-7, Empire, Holyoke.
Reilly & Woods, Dewey, New York.
Rentz-Santley, Olympic, Brooklyn.
Rice & Barton's, Standard, Cincinnati.
Rialto Rounders, Providence.
Rollicking Girls, Howard, Boston.
Rose Hill, 2-4, L. O.; 5-7, Bijou, Reading.
Rose Sydell, Euson's, Chicago.
Runaway Girls, Gaiety, Pittsburg.
Sam Devere, Bon Ton, Jersey City.
Scribner's Big Show, Westminister, Providence.
Star Show Girls, Gotham, New York.
Strollers, Star, St. Paul.
Thoroughbreds, L. O.; 9, 8th Ave., New York.
Tiger Lilies, Buckingham, Louisville.
Toreadors, 2-4, Lyceum, Troy; 5-7, Gayety, Albany.
Trans-Atlantics, Gayety, St. Louis.
Trocaderos, 2-4, Bijou, Reading; 5-7, L. O.; 9, Gaiety, Phila.
20th Century Girl, 2-4, Jacob's, Paterson; 5-7, Star, Scranton.
Vanity Fair, Majestic, Kansas City.
Washington Society Girls, 2-4, Star, Scranton; 5-7, Jacob's, Paterson.
Watson's Burlesquers, Dewey, Minneapolis.
World Beaters, Gaiety, Baltimore.

BAND ROUTES

Baker's New York State, Congress Spring pk., Saratoga, indef.
Banda Rossa, Electric pk., Kansas City, Mo., indef.
Brooke's, Zoo, Cincinnati.
Conway's, Young's Pier, Atlantic City, N. J., indef.
Ellery, Coliseum, Chicago, indef.
Erlingers, Forrest pk., Kansas City, Mo., indef.
Ferrante, Dreamland, Coney Island, N. Y., indef.
Imperial Band of Italy, Columbia, S. C.; Richmond, Va., indef.
Kirke, White City, Chicago, indef.
Navassar, St. James Bldg., N. Y.; Dial.
Parson, Gwynn pk., Baltimore.
Phillippi, Electric pk., Detroit, indef.
Pryor's, Pier, Asbury Park, indef.
Ricci, Carnival pk., Kansas City, Mo.
Royal Artillery, River View pk., Baltimore.
Thawvul, Luna pk., Chicago, indef.
Thomas, Theodore, orchestra, Ravina pk., Chicago, indef.
Van Der Merchens, Dominion pk., Montreal.
Victor, Celeron pk., Jamestown, N. Y., indef.
Victor's Royal Italian Orchestra, Bergen Beach, indef.
Victor's Italian, Halmer's Auditorium, indef.
Weldon, Chutes, Chicago, indef.

Cobb's Corner

SATURDAY, AUGUST 31, 1907.

No. 79. A Weekly Word with WILL the Wordwright.

BALLAD.

ORIGINAL!!! NEW IDEA!!! NOVELTY!!!

'NEATH THE OLD —— TREE, SWEET ——

Busy with Joe Weber's new musical show.

Book by Edgar Smith. Lyrics by Will D. Cobb. Music by Gus Edwards.

(Side Remark)—Summering at Cobb's Corner, 12th floor, Hotel Rand. "Close that window, d'you want me t' freeze?"

WILL D. COBB

Wordwright,

Care Weber's Theatre, NEW YORK.

CIRCUS ROUTES

Barnum-Bailey.—Des Moines, Ia., 2; Charlton, Ia., 3; Creston, Ia., 4; Red Oak, Ia., 5; Nebraska City, 6; Lincoln, 7; Omaha, 8; Norfolk, 10; Grand Island, 11; York, 12; Beatrice, 13 (all in Nebraska); St. Joseph, 14.

Buffalo Bill.—Cincinnati, O., 2; Chillicothe, 3; Columbus, 4; Newark, 5; Wheeling, W. Va., 6; Washington, Pa., 7; McKeesport, 9; Uniontown, 10; Connellsville, 11; Brazil, 14.

Forepaugh-Sells.—Ft. Wayne, Ind., Sept. 2; Huntington, 3; Bluffton, 4; Connersville, 5; Shelbyville, 6; New Albany, 7 (all in Ind.); Bedford, Ind., 9; Bloomington, 10; Linton, 11; Robinson, 12; Terre Haute, 13.

Ringling Bros.—Redding, 2; Chico, 3; Marysville, 4; Sacramento, 5; Santa Rosa, 6; Napa, 7; Oakland, 8 and 9; Almeda, 10; Santa Cruz, 11; Salinas, 12; San Francisco, 13 to 16; San Jose, 17; Stockton, 18; Fresno, 19; Visalia, 20; Bakersfield, 21 (all in Cal.).

Frank A. Robbins.—Norristown, 2; Quakertown, 3; Doylestown, 4; Phoenixville, 5; Pottstown, 6; Kurtytown, 7 (all in Penn.).

Pawnee Bill.—La Junta, Col., 31.

The Martin Brothers, xylophonists, not the "Marlin Brothers," as advertised in a recent issue of VARIETY, played on the "record-breaking" bill at the Valley Theatre, Syracuse, week Aug. 5.

Ed Mazier and Ed H. Clark are now together in a singing and talking act.

Gus Elen and Claire Romaine, under engagement to Klaw & Erlanger, arrived Thursday. Both will likely open at the New York Theatre on Sept. 16 or before.

Alan Dale, the critic, returned to New York yesterday. His review of Harry Lauder, which appeared in the New York "American," caused intense excitement in variety circles abroad when the paper arrived across the sea.

Curtis, Palmer and company have been booked for forty weeks by the United.

Filson and Errol contemplate returning to vaudeville for a short season this fall.

SPRING FALL

THE RAGE OF ATLANTIC CITY

PATRICK CONWAY

AND HIS FAMOUS BAND

Featuring

Jerome & Schwartz's Song Hits

"Handle Me With Care"

"Miss Killarney"

and

"Any Old Time At All"

FRANCIS, DAY & HUNTER

Publishers

15 West 30th St.

New York

SUMMER WINTER

.. LETTERS ..

Forward addressed and stamped envelope. No letters delivered at office without identification or written order.

Bart, Jules (Mason & Bart).
Browning, Wm. (The Brownings).
Calhoun, William.
Carr, Eddie (Lentelle & Carr).
Christie, Mr. (2).
Christie, Mrs. W.
Crane, Lawrence.
Cunningham, Carl.
Cunningham & D'Ivry (3).
Deming, Arthur.
Donnelly, Henry V.
Emerson, Morton.
Figg, Chas.
Fisher, Charles.
Ford, John.
Fullam, Tom.
Gilbert, John D.
Gillingwater, Claude.
Girard, Eddie.
Golden, Jack.
Gordon, Max.
Grant, Alf.
Greer, J. H.
Harris, Chas. M.
Hayes & Winchell.
Hoch, Emil.
Jackson, Harry.
Keefe, Matt.
Lackey, Jas.
Leighton, Jos. (Three Leightons).
Leontina, Mlle. Marie.
Libbey, June.
Macart, William.
Manning, Grace.
Mears, Grace.
Moore, Rhodes H.
Murphy, Will H.
Onri Family.
O'Rourke, Eugene (2).
Owen, May A.
Pearl, Tony.
Quigley, Helen.
Rae, Frank.
Sarli, Tony.
Sully, Lew.
Welch, Thomas.
Wilson, Harry E.
Wroth, Ed.
Yorke & Adams.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO

BY FRANK WEISBERG.

VARIETY'S Chicago Office,
Chicago Opera House Block,
(Phone Main 4380.)

MAJESTIC (Lyman B. Glover, manager for Kohl & Castle. Monday rehearsal 9).—The illness of Della Fox, who was heralded as the headliner for this week, prevented her appearance, and as a result Minnie Seligman and William Bramwell in "A Dakota Widow" were chosen to fill the place. The sketch is much improved, and more diverting than on its previous presentation. The novelty of the bill is supplied by Benjamin Chapin and Company, in an interesting and thoroughly well conceived playlet, entitled "The White House." Mr. Chapin's interpretation of Abraham Lincoln is an excellent character study. He was too real. The supporting company is excellent. Chas. Guyer and Ida Crispi created a furore of laughter with their very entertaining sketch. Guyer does some excellent pantomime work toward the end. Ward and Curran again offer "The Judge," which seems to retain the meritorious qualities as when they first produced it several years ago. Some of the dialogue is new; otherwise the act is the same. It scored heavily. Mayme Remington has added a fourth "pick" to her collection, and changes costume for each song. The Oriental dresses in "Mariutch Hootch a Ma Kootch" are the most attractive and brought the most attention. Miss Remington has improved the act considerably. William A. Inman and Company in "Recognition" gave an interesting performance. It is a bright and well written vehicle. Anna Doherty displayed versatility in character changes. She impersonates Eva Tanquay and Grace Tyson cleverly, but should announce them. The songs are catchy and she injects the proper amount of ginger in her work. "Those Four Girls" sing and dance. One of the girls has a good voice. Abdallah Brothers displayed dexterity in acrobatic feats, and Gallando modeled figures with clay, while Mexicas and Mexicas appeared in a comedy offering. Mason and Bart closed with athletics and acrobatic tricks.

CHICAGO OPERA HOUSE (Frank Rivers, manager for Kohl & Castle. Monday rehearsal 9).—"The Cricketts" top the list, which also includes Mason-Keeler Company, Sisters O'Meers, LaDell and Cronch, Lew Hawkins, Howard Brothers, Dixon and Fields, Mr. and Mrs. Franklin Colby, Mr. and Mrs. Ben Mears, the Be Anos, Dick Miller, Grace Thompson and "Picks."

HAYMARKET (Wm. Newkirk, manager for Kohl & Castle. Monday rehearsal 9).—On the west side are Ethel Proctor Otis, Sunny South, Ben Welch, Chinko and Company, Rafayettes' Dogs, Masslas O'Connor, Minnie Kaufman, Arthur Kherns, Surosall and Razall, Marvellous Neola, Chris. Lane, Leonard and Lowe, Bonnie Cruse.

SID J. EUSON'S (Sid J. Euson, mgr.).—A good sized throng of eager burlesque enthusiasts was in evidence at Mr. Euson's spacious and comfortable Clark street theatre on Saturday evening last, when the second regular season with the attractions of the Columbia Amusement Company was inaugurated. The theatre, interior and exterior, has been overhauled, giving it a very inviting appearance. The first of the Eastern shows to enter the field this season is Weber & Rush's "Parisian Widows." The firm's name has always borne the symbol of merit, and the mere announcement of an attraction with their trade mark attached has been invariably looked upon with pleasant anticipation. The "Widows," according to the program, was produced under the personal direction of Edward F. Rush. It is almost incredible to suppose that he allowed such a chaotic mass of decrepit material to pass his rigid and commanding surveillance. The only solution one who is familiar with the producing capabilities of Mr. Rush can conceive is that the show stealthily glided away immediately after a few rehearsals without passing through his keen censorial observance. The auditor who is duty bound in unbiased fairness is prone to avoid harsh criticism when undeserving, and it is more pleasant and agreeable to be able to commend a performance than the painful task of censuring one severely. Without being drastic, the "Parisian Widows" is inferior to any show the managers have sent here. From a scenic standpoint it is the best. No one is credited with "Stolen Sweets," the alleged musical comedy in two acts and seven scenes. The authors are probably too numerous. There are modified scenes from Weber and Fields, interspersed with very familiar "gaggy" talk and about ten minutes of "Dr. Louder," which was used last season, and seasons before by Imhof, Conn and Corinne. There is also a slight suggestion of a plot or trial, which obliterates itself frequently. The first scene shows a lawn somewhere in Paris. The second a shadowgraphic kaleidoscope, and the third a drop upon which is painted and arched an entrance to a music hall, while the fouth scene discloses the interior of a mimic theatre, with two tiers of boxes on either side of the proscenium, similar to "A Night in an English Music Hall." No attempt has been made to utilize the scope for real comedy. Specialties too ordinary to command attention or to create merriment, are permitted to intervene in the "Music Hall," and the result is not gratifying. Some "wiggling" is also introduced by a small blonde girl. Much more comedy could be inserted. The three scenes in the second act, one showing "Dreamland," are effective. The chief fault with the show is lack of proper material. There is an abundance of superfluous matter which causes the performance to drag. Laxity in the handling of the lines, and the burdened dialogue which the principals leisurely and tardily deliver, are in a measure responsible for the dull pervading moments. Consistency is unknown. The hansom cab incident could be made very funny. Situations are infrequent and spiritless. Without the presence of Fields and Wooley, and Mort Fox to enliven the proceedings the show would be devoid of animation. Fields gives an excellent account of himself in droll German eccentricities, which are peculiarly funny, and with Wooley manages to contribute a good portion of genuine humor. Their vaudeville specialty is served in installments. Fox makes up neatly as a Hebrew, and commands an almost natural dialogue. He conducts himself in a refined manner. Even his trousers are creased. Jeanne Brooks made a stunning appearance and scored with several songs. She had not much to do otherwise, although she had the principal female part. James Daley, with deep red wig and whiskers, and pale countenance, hardly resembled an Irishman, and neither did it suit his brogue, which is good enough to earn more attention to personal appearance. Herman Crystal appeared as an erratic Frenchman to advantage, and Ralph Edwards was manly in "straight." He has pleasing manners and a good baritone voice. Ollie Omega had a character role which was conspicuous, and Adelaide Leeds and Pauline Wells ejaculated now and then. There are sixteen characters. They are not of the usual Weber & Rush brand, and neither are they too sprightly. Several can dance. A number seemed to find the evolutions arduous. They are also a voiceless "bunch." The best singing is in the opening of the "Dreamland" scene. The numbers have been staged by Sol Fields. The "bunting" ensemble and a few others were prominent in stock at the Trocadero Theatre this summer. While Weber & Rush have not displayed parsimony in the equipment of the show, the selection of costumes, with a few exceptions, is not up to their standard. The show needs rehearsing—plenty of it—and a great deal of unnecessary talk will have to be eliminated. It should be attended to immediately. "Zenda" allows a large automobile to pass over his body. He is announced as an extra attraction. His performance was watched with interest.

EMPIRE (William Singer, mgr.).—Mortimer H. Theise has in "The Rollickers" a new spoke in the Western Burlesque Wheel. It is a very good show, and he should not hesitate to affirm the fact with warranted pride and contentment. It is the admirable style of entertainment that tends to elevate burlesque. There is not a dull moment throughout the two acts of "B. Dunn Goode and Company," described faithfully and tenaciously as a musical comedy. It cannot be anything else, as it is far above the conventional style of burlesque. There is a consistent satirical vein which is prolific of genuine humor. When an audience is kept in continual uproar such as occurred on Sunday evening there is good reason to recommend commendation to the comedy and efforts of the company. On several occasions the applause burst forth spontaneously in the midst of situations, and frequently delayed a number of scenes caused by the intermittent enthusiasm. The dialogue is clean, wholesome and in the main bright—one of the praiseworthy features which is highly estimable is the compactness. There is a reason for every purpose, and every purpose is replete with legitimate comedy. There are sixteen girls, animated and full of dash. The eight small girls are nimble dancers, and appeared to find diversion in the work. They are comely, too, and the neat and effective costumes, not elaborate or very costly, added attractiveness. The singing is not strong. Every one in the company is accomplished in his or her particular lines, and the uniformity in everything was especially noticeable. There are two comedians, Joseph K. Watson and Will H. Cohan. Both are made up to represent Hebrew business men, and gave no respite for unceasing laughter when appearing, which was often. Watson has the best part in his career, and is equipped with material that places him in a different class. He is more legitimate and displayed undisputed ability as a comedian. Mr. Cohan also is a conscientious acquisition, and unassumingly funny in all the scenes. His dialect is perfect, and not for a moment does he deviate from the character. He and Watson would undoubtedly do well in vaudeville with a carefully prepared act. Ed. F. Morton made his "straight" prominent, with dash and vigor. Mr. Morton is one of the best, if not the best, singer of "coon" songs in vaudeville. His methods are original and he is possessed of most pleasing manners. "Mariutch Maka Da Hootch a Ma Kootch" was rendered by him very effectively, and brought much applause. Kathryn Pearl was in vaudeville until this season. She can act better than sing, but her voice is of pleasing quality, and her presence elicited considerable admiration from the audience. She is a handsome young woman, and exposed a figure under the white silk gauze that would enthuse the most petulant. Her sister, Violet, who also makes her first appearance in burlesque, is a very charming young girl with a bewitching smile, grace and much magnetism. She alternated the soubrette part, or rather interpreted it quite capably, while Grace Patton, a good looking blonde, carried a similar role, but which did not require much action or dialogue. Alfred Hall, in an eccentric make-up, created laughter on his own account. He danced noisily and energetically, earning deserved approbation. Eddie Barto had little to do as the Bellboy, and he made a splendid showing in exceedingly clever dancing. Joe Mills, as the undermined crank, always on the alert to bombard some one, was efficient, and Grover Schepp looked the part of the Mexican adventurer. The show is a credit to the burlesque circuit. It is complete, bright and very entertaining.

FOLLY (John A. Fennessy, mgr.).—A comic opera prelude, by the female contingent, signalizes the opening of the first act of "Suslette," a musical comedy, with music furnished by Carl Williams. It is presented by the "Broadway Gaiety Girls." The piece was evidently prepared with John Weber in view, and it probably rested until the comedian affixed his signature to the contract, with Mr. Curtin, the owner of the aggregation. The idea of the "comedy" is simple, and the only innovation lies in the surroundings, not the material which ultimately develops a theme for the principals to develop. The first act shows an attractive interior, a supposed atduio in Paris with the girls as models. It has the appearance of a female dormitory. The millionaire father (John Weber) of the young artist visits his son and finds himself surrounded by several naughty damsels, to whom he expresses amorous sentiments and become enamored with them to the extent of the unpardonable mistake of mingling with the frisky women without the slightest blush for his kin, who gave up the gay revelry with the girls upon the arrival and out of respect for his parent. The humor, however, depends on the frolicsome episodes, and it is evident that the author also obligated himself to the judgment of the producer, Mr. Weber, who bravely and industriously carried all the comedy in the show, mostly through his own individual painstaking efforts. The dialogue runs talky at times, and very little humor can be extracted from it aside from the apparently improvised remarks. Mr. Weber is highly essential. Every laugh is created by him. Blanche Washburn is provided with a congenial part, and was never seen to better advantage. She is more vivacious and sprightly and wears a number of prettily designed dresses. Vaughan Comford is tall and masculine looking. He has the appearance of a romantic actor and delivers his lines with preciseness. He has a fairly good baritone voice. William M. Smith, as the French absinthe fiend, looked the counterpart in the first act, and in making up for the character again after his specialty in the olio his physiognomy resembled a clown. It was too white. Alice Porter did very well as a giddy spinster. The olio is rather bare. There are three numbers. Beatrice Haynes pleased with songs and dances, and William H. Smith in "Billy Sticker, the Bill Poster," made a good impression with his lithograph song. The verse about Alice Roosevelt at the opening should be taken out. Blanche Washburn and Company, including Charles W. Douglas, Vaughn Comford, Hattie Chew and Clarence Marks, appear in a "Jealous Woman," a concoction of burlesque ideas which runs entirely too long and contains no comedy of value. The costuming is not over attractive. A number of changes are made. The music is a little too quiet. The chorus is composed of slender girls, mostly small and ordinary looking.

TROCADERO (I. M. Weingarden, mgr.).—The regular season opened Sunday with Rose Sydell's London Belles. A two-act musical comedy, "The Prince of Petticoats," is presented. In the company besides Miss Sydell are W. S. Campbell, James W. Mack, Harry M. Stewart, Arthur Putnam, Kittie Clemens, Cassie Bernard, Amy Gordon, Florence Emerson, Hilda Harrington, Manhasset Comedy Four, Woodford's Educated Animals and the Great Martynne.

Louis Namety
TAILOR
167 Dearborn St., Suite 612, CHICAGO
BEST CLOTHES FOR THE BEST DRESSERS.

"Cedar Rapids, Ia., July 20.
"Friend Louis: The suit you made for me is good for a minute round of applause. Now make me another, same style, only I want the first pattern I picked out (the gray).
"Yours truly,
(Signed) "JOE WHITEHEAD."

GUS EDWARDS SAYS

That his latest and greatest vaudeville novelty, "THE RUBE KIDS," with Daisy Leon, the clever little singing comedienne, who created the part of the Monitor in Gus Edwards' "SCHOOLBOYS AND GIRLS," looks like the biggest winner yet!

This act opens September 2 at Lynn, Mass., and there is keen interest among the managers and booking agents, for one and all predict it will be a "knock-out."

Ed Gardenier is responsible for some clever lyrics used in this act, namely, "The MISCHIEVOUS TWINS," and the song "SEE-SAW," which looks like a sure fire successor to "SCHOOL DAYS."

Let's hope so!

Yours musically,
GUS EDWARDS.

P. S.—Just got my contracts from Wm. A. Brady to do the music for the new Al. Leech production, "HAPPY DAYS."

MORE P. S.

But working like h—— on the Weber Show!
I like Joe Weber

GUS EDWARDS MUSIC PUBLISHING CO.

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BERZAC'S

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BERZAC AND "MAUD"

Orpheum and Keith Circuits—46 Weeks.

WOODWARD'S

SEA LIONS

K. & E. Circuit—25 Weeks.

BERZAC'S

No. 2 Comedy Circus

Playing Fairs and Keith Circuit.

SPISSELL BROS. and MACK

Opened their American season at Hathaway's, Lowell, Mass.

ON

Monday, August 26

The following review tells the rest:

Tuesday, August 27, 1907, Lowell "Courier-Citizen."

"HATHAWAY'S THEATRE.

Season Opens With an Excellent Vaudeville Entertainment.

The second big feature on the bill is an acrobatic act of Spissell Brothers and Mack. This same trio was seen at the Hathaway three seasons ago, and there will be many in the city to whom they will not have to be introduced. To those who have not been so fortunate as to have seen them, it may be said that they present without doubt one of the best acts of an acrobatic nature on the American vaudeville stage. The act is exceedingly clever. Not a word is spoken on the stage, and the three rely—and with excellent judgment, it seems—on their ability to amuse by expression, both facial and more violently physical. The audience started to laugh when the three came before the footlights, and continued to do so until they were finally led off the wings after the sixth encore. This was just what was intended that they should do, so that the act may be called a success.

LOUIS WESLYN

WRITER OF SKETCHES AND SONGS.

Author of "TWO MEN AND A BOTTLE," now being played by Mr. and Mrs. Howard Truesdell and company, and writer of special material for many high-class artists.

GRAND OPERA HOUSE, INDIANAPOLIS.

Platon Brounoff

Teacher of Herb. Whiterspoon, Maude Cain, S. Lewin, M. Klisto and others.

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NOTICE!

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ROCHESTER, N. Y.

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Opposite Cook's Opera House.

WANTED

Top mounter, not over 100 pounds, and an all-around acrobatic kid. State all you can do and salary. Address H. M., 310 E. Superior St., Chicago, Ill.

WONDERLAND (Ed. Lamson, mgr.; E. L. Berger, bus. mgr.).—Vandeville is the attraction at this West Side resort, which has established itself and enjoys good attendance. The bill for this week consists of Celma, Wheeler, Ames and Corbett, Bert Melburn, Thurston and Graig, J. Calvert, Stanley's Goats and Johnson's lady wrestlers.

NOTES.—Henri French comes to the Chicago Opera House in the fall. He was scheduled to play here last week but was transferred over to the Majestic.—Perrin and Crosby will at the conclusion of their three weeks' engagement at the Pekin, leave for New York to take up Eastern time.—"The Love Handicap," the scenic sketch featuring Clande and Fannie Usher, has been withdrawn after a week's try-out at Richmond, Ind. James B. Rice, the author and manager of the act, asserts that it is too large and expensive a production for vaudeville, requiring eight scenes and 30 people to present it adequately.—Russell and Held left for New York this week. Alf T. Wilton is their agent.—The new burlesque show which I. M. Weingarden has organized for the Columbia Amusement Company, will not have a preliminary week at the Trocadero as contemplated. The company will rehearse here until the opening of the regular season at Columbus, Sept. 2. The show will be known as "The Girl from Happyland."—Alice Porter has signed for "In Gay New York" company and left for the Metropolis last week.—The policy of the New Virginia Theatre on Halsted street, near Madison, which Paul V. Hawse is building, is as yet uncertain. The impression is that vaudeville will hold forth, either booking in conjunction with the Haymarket, almost across the street, or independently.—Georgia Davis, formerly of the Delmar Garden stock company, St. Louis, replaces Ida Emerson in the new "girl" act which Victor Kramer has organized.—Leoni and Leoni are completing their engagements on the Hodkin's Lyric Theatre circuit in the South.—Allaire and Lind, club jugglers, are in the Middle West.—Carr and Foster have their future time arranged through Henderson's Theatrical Exchange.—Winifred Stewart, last season with Sam Devere's company, goes with "The Irish Pawnbrokers" this year, playing the leading female part.—Fox and Foxie cancelled their time of the Western States Vaudeville Association for some unknown reason.—Dobson and LeVan open on the Gus Sun circuit September 1.—Nicholas and Smith are playing fair dates and will return to vaudeville in the fall.—Lenore and St. Clair, who have been together eight years, are giving single specialties in the Middle West for the Western Vaudeville Association. They have time offered in the East.—The Star, Elgin, opened for the season August 17, to large business. The house has been remodeled by Manager Smith.—The Empire show returns to the Empire Theatre September 8.—Lampert and Pierce are in the South and have been booked in the middle states.—Eliet Brothers are playing fair dates in this territory and will return to vaudeville in October.—Arthur Manning and Edwin La Verne have dissolved partnership.—Viola Napp is in Massachusetts, and wants an opening on one of the Western circuits.—Morton and Mitchell completed their engagements on the Gus Sun circuit in Ohio and will remain in the Middle West until late in the fall.—Mills and Beecher are separated. Phil Mills will continue alone in a new act written for him by Lew Sully.—Wahland and Tekla Trio are playing in Canadian parks.—Deave's Marionettes are on their way East from the Coast, and will probably accept time through the agents here for the Middle West.—Archie Royer and Mystya are in the South on the Lyric circuit.—The Grand, Joliet, and Castle, Bloomington, Ill., are scheduled to open the regular season on Sept. 2, under the management of Lew M. Goldberg. Chas. H. Doutrick, of Henderson's Theatrical Exchange, has provided exceptionally strong bills for the opening week.—Robert De Mont Trio are in Indiana, with other middle states to follow.—The Crotty Trio are resting at their home in Orrville, Ohio, and start one of the circuits in November.—Leonzo, juggler, is due at Pastor's, New York, Sept. 2.—Linstrom and Anderson will continue on the Lyric Theatre circuit in the South until October.—Emmett and McNeill have been booked in the Middle West through Henderson's Theatrical Exchange.—The Orloff Tronpe will remain in this territory for some time.—Sytz and Sytz are having their time arranged by Chris. O. Brown for the Sullivan-Considine circuit.—Bud Farnum is having his time arranged by Robert Fargo.—Frank J. Mack, late of Inigg and Mack, and a Mr. Fern, have formed a partnership. The act is known as Fern and Mack.—Robert Fulgora passed through here from the Coast en route to New York, having finished his engagements on the Sullivan-Considine circuit.—Nibbe and Bordeaux left for New York to play the William Morris time.—De Aerien is recuperating at St. John, Mich., and will resume his engagements in a few weeks.—Stanton and Landberg are headed this way from the Coast with a new act entitled "A Day at Oakland."—Hardie Langdon opens for the Western States Vaudeville Association Sept. 2. She has twenty-two weeks booked.—Great Williams is having his time arranged by Robert Fargo.—The Dockendorf Troupe has been secured by W. R. Markel for his boat show, through Robert Fargo.—Hall and Colburn will finish their engagements on the Sullivan-Considine circuits at Pittsburg, Kan., the latter part of September.—Cleon Pearl Fell is playing the time of the Western Vaudeville Association.—The Olympic Theatre is being rapidly rebuilt and will open the latter part of October.—George C. Davis was added to the ollo at the Trocadero Theatre last week. His time is being arranged by William Morris' Chicago office.—The Star Theatre on Milwaukee avenue has been extensively remodeled by Manager James L. Lederer, and will open for the season about the middle of September.—The Gagnoux have fifteen weeks of the Western States Vaudeville Association time. Three Brothers Rossi open on the same circuit October 7.—Malverne and Thomas are in the Middle West with their act.—Chas. B. Ward and company, including Katherine Clare and daughter, tried their new sketch by Searl Allen, entitled, "The Twin Flats," last week, and immediately received contracts for the Sullivan-Considine circuit for twelve weeks, commencing September 21.—Al Nathan will be manager of "Sis in New York," which is being sent on tour in the Middle West by H. H. Frazee.—The Illinois Theatre, Moline, Ill., opened last week under the management of Charles Kindt.—The Three Mitchells and Three Bannons are slated for fifteen weeks each for the Western States time on the Coast.—Remo, Mayo and Juliet are booked for the new Orpheum Theatre, week Sept. 30.—Fulgg, Mackey and Nickerson are playing the William Morris time in the Middle West.—Rand and Bryan are filling dates in Minnesota, with future time assured.—Le Maire and Le Maire had their time extended on the Western States circuit. They are now playing return dates.

SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave. (Room 112).

ORPHEUM (Martin Beck, gen. mgr.).—Week 18. Despite their second week's showing, William Courtleigh and company in "Peaches," still remained the first choice. Fred Ray and company, offering a travesty on the Shakespearean drama, were given a heavy faced type in the billing. This idea of dramatic burlesque is far from new here, but none has approached the studied effort of the Ray company. They were well thought of. Ferreros, a musical clown, rendered some very ordinary melodies upon novelty instruments. An extraordinarily intelligent poodle also offered some musical bits on a bell contrivance, delighting the house and outclassing his master in point of favor. Mlle. Martha, on the flying trapeze, proved above the average. Emile Subers, black-face monologist, completed the newcomers. The holdovers were William Courtleigh and company, Kelly and Violette, The Three Renards and the "Immensaphone."——NATIONAL (Sid Granman, mgr.).—In penitence perhaps for the several mournful monologists of the gentler sex with which they have afflicted us in the past, Sullivan & Considine flashed across our borders this week a real one in the person of Grace Orma, who does much to liquidate the debt. The possessor of a strong baritone, she uses it to good advantage in well adapted songs, and her conversational portion was in refreshing contrast with the general effusion of the female monologist. Miss Orma carried first honors, and her final reward of applause was a real riot. Beatrice Moreland and Stanley Johns in "Taming a Husband" won out with their artistic work rather than from any particular merit of their playlet, which gave the woman a very unsympathetic role. Gilmore and Castle had a choice position on the bill and made the most of their advantage. Burns, Morse and company utilize an old time farce as a laugh-winning medium. The Lunatic Asylum is old enough to be new, and was strange to a major portion of the audience. Cavana offers a snappy wire act. Discarding the usual introductory routine he gets down to feature work at the start. His journey across the wire inside a barrel has never been attempted here before, and was warmly appreciated. Sam Sidman appeared for the first time in vaudeville here in a sketch that showed hasty construction. Mr. Sidman's style of German comedy, a decidedly eccentric sort, was original to this territory and the house showed an emphatic liking for the Sidman brand. He is supported by a "straight" man who can really sing. Abagail Price and Carter, the magician, filled a return date.——WIGWAM (Sam Harris, mgr.).—Week 19, "That" Quartet in their third week still reign as the headliner. "Mississippi Mamie" is the closing number with a few dancing steps introduced by the way of novelty. The Musical Monarchs were on early and well received. J. Gafney Brown, a comedian of the Geo. M. Cohan pattern, won his ratio of approval. Larkin and Burns in their eccentric comedy were much to the liking of the Harris gathering. The La Salle Trio was the novelty feature. Ralph Cummings in the pleasing farce, "The Sealskin Sacque," closed the show. Clinton Montgomery sang the ill. songs.——EMPIRE (Hal Curtis, res. mgr.).—A hypnotist bearing the sobriquet of Sevengala was the featured attraction, whose coming had been widely heralded. Considering this heavy advance billing the mystifier was a distinct disappointment, being but an average in his line, offering nothing out of the general run. One of the "subjects," however, loomed up as a comedian of more than passing merit. In a dancing specialty "under the influence" he proved a strong competitor with the ollo numbers. At the first performances Sevengala introduced a "Trilby," who accomplished some really startling "Fayist" feats. Following the professor down the aisle she called the turn without a word being passed between them. The woman was Sevengala's strongest card. The Watson company opening on the Western States Circuit at this house presented for its initial production a one act farce entitled "The Dog Catcher" (New Acts). Lew Simmons (formerly Simmons and White) and Lew Pistel, a pair of clever black-face comedians appearing for the first time together, offered a sketch somewhat on the Georgia Minstrel order. The act made a good impression, but ends abruptly, lacking a proper finish. Major Doyle pleased with a bright talking specialty, as did the Sisters Excella in their well dressed novelty, "The Girl in White." Lottie Gilson registered strongly with her singing. ——NOTES.—Manager Kaiser, of the Novelty, Stockton, Cal., has made "That" Quartet an offer of one hundred dollars for a single performance to be given on the evening of September 9. It is significant to note, however, that Messrs. Joe Gans and James Britt will have a meeting in this city on the ninth day of September, nineteen nought seven. The Sisters Excella having finished the California time of the Western States Circuit left for Reno, Nev., 26, and after filling that date they will play the Pantages chain. About the middle of next month James Post will again assume his place as producer of farces at the Empire in this city. According to present plans there will be no chorus used and the musical numbers dispensed with. Sully Dufree and Lottie Gilson have doubled and will go over the Western States Circuit. A new sketch for them is now in preparation. They are on the opening bill at the Grand, Sacramento, Sept. 2. The finishing touches are now being applied to the Princess. Its front exterior is almost a duplicate of the Orpheum lobby. Stanley Johns, who with Beatrice Moreland filled a date at the National week 19, suffered a paralytic stroke while playing in stock here a couple of years ago and was sent East to spend his remaining days. His death had been announced and generally credited. His reappearance here created somewhat of a sensation and he was greeted as one returned to life. Clint Lathrop and Mabel Kennison, who have been playing Australia for several seasons, passed through this city eastward bound. They will enter vaudeville, producing a farce by Ernst Erbe under the title, "The Stock Suit." The Grand, Sacramento, will open Sept. 2 as an addition to the Western States Circuit.

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BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278 A Tremont St.

This is the week of calm before the storm. The Keith house has it all its own way, but next week K. & E. start in opposition at the Tremont, and the Orpheum, which has the U. B. O. bookings, resumes its season. Everybody is looking forward to a merry vaudeville time here, although each side is denying "war." There is more interest in the character of the Keith bill next week than in this week's bill. It will include Bob Hilliard in "The Man Who Won the Pool," Gus Edwardes' "Blonde Typewriters," Cliff Gordon, Gallagher and Barrett in "The Battle of Too-Soon," Permane Brothers, Kelly and Rose, and others. K. & E. refuse to divulge the make-up of their next week's bill.

KEITH'S.—The Fadettes are on their last week, playing a program of "request numbers." Mr. and Mrs. Gardner Crane are featured in "Am I Your Wife?" a strong and very funny skit. Foster and Foster have a novelty in a trick piano playing sketch that takes well, as it combines good dialogue with much pantomimic key work. Welch, Mealy and Melrose do their baseball burlesque as good as ever, and the pony circus of Leon Morris, with dogs, balloons and bears sandwiched in, makes a good eight act. New steps in clog work are given by the Six American Dancers (New Acts). Great Scott, "the London Fireman," gets a good reception for his ladder juggling act which is new here. The Lyric trio, Viola and Engel, comedy gymnasts, and Brown and Bailey in ragtime work complete the bill—one that averages very high. Business has been a complete sell-out nearly every evening performance, and big every matinee.

LYCEUM.—This house opened this week with Bachelor's "Boston Belles," greatly changed in make-up and style from last season. Only Tiny Rice and John Walters of the originals are with it now, and instead of having an olio the burlesque runs in three acts, with specialties. It seems to be greatly appreciated by the Lyceum habitues. May Bryant, Minnie Burke, Ed Rentz, Edgar Bixby and Charlie Banks have the leading roles. The costumes are new, the singing is very good, and there is plenty of it. Business opened up well.

HOWARD.—"Rialto Rounders" opened the season for this house, improved in many ways over last year. Sam Howe plays the leads in "A Day at Niagara Falls" and "A Day at Sheepshead." Iola Gladstone and Lizzette Howe do a unique singing act, and Sam Howe with good support has a fine skit called "A Broken Heart." The Bison City Quartet might sing better than they do, but Howard and DeVoe make good in a singing turn. The Howard's own show consists of Arthur Whitelaw, Celtic humorist; Terry and Elmer, eccentric singers and dancers; Inza and Lorella, comedy acrobats; Bertina and Brockway, soubrettes; John A. Hawkins, burdler; Tommy White, monologue; the Clevelands in a comedy sketch and Frank Phipps, harmonica soloist. The Howard show is continuous from 1 to 11, to S. R. O. almost all the time.

PALACE.—This is the final week of the summer season. Next week the Wheel comes in, with the "Behman Show" opening. Charles heads this week's list, in his old role in "The Diamond Palace," and "The Matrimonial Venture." The olio includes Jones and Jones, singing and dancing; Black and Rhodes, in a great knockabout act that deserves a larger field; and Annie Goldie, soubrette.

COLUMBIA.—"Colonial Belles' Minstrels" are here this week, a novelty in the burlesque field. The open air concert before the show gets the crowd started, and the show itself is A 1. Jean Bedini is interlocutor. Pudge Catto is featured, and deserves it, for her dancing specialty goes great. Frankie Heath and Belle Morrison are chief hits in the olio in a dancing and singing act. Bedini and Arthur do good juggling and Charles Falke gets the crowd singing the ill. songs. It is a lively show, with plenty of variety.

AUSTIN & STONE'S.—Effie Lorraine and Bellyea are still retained here with their trunk trick; Harry Marlin does a good gymnastic act and Mlle. Ola some Japanese magic. Cargill, crayonist, and The Rigorelis also are retained. In the theatre, beside the Minstrel Maids, are the St. Claire on skates, Visocchi and Damambroin, in a musical specialty, and the Meadows comedy company in "A Quiet Family."

WONDERLAND.—This park will continue open until September 15. The Six Banvards lead the free circus bill this week, with Spencer and Goodrich in a clown act, George Stedman, vocalist, and the Boston Banda Rossa. "Alice in Wonderland" is scheduled for next week.

PARAGON PARK.—This is the final week here. Speedy, high diver; Don Pedro, the spider; Jack Martin and his Teddy Bears, Kid Faust and his boxing kangaroo, and Herman Krause and his trained elephant are the circus features.

NORUMBEGA PARK.—Julia Redmond and Al Haynes head the theatre list here in "Too Much Married"; Odell and Kinley, comedy acrobats; the Four American Trumpeters and Honey Johnson complete the list.

PREMIER.—"Man, Hat and Cocktail" is a bright comedy film, and gets a good laugh. "The Chrysanthemum Girls" and "Life in the Mines," with "The Nurse Girls' Strike," go well.

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PHILADELPHIA

By GEORGE M. YOUNG.

PEOPLE'S (Klaw & Erlanger, mgrs. Monday rehearsal 10).—A bill, strong for its laugh-provoking qualities rather than class, was offered as the initial attraction at this house, and the theatre was well filled on Monday for the first performance. Three of the principal acts on the bill were familiar favorites in Kensington, having played this house as stars of popular price combination attractions, and every act on the bill has been seen in this city as a vaudeville number. Sadi Alfarabi, the equilibrist, had the opening position, and his showy tricks of hand balancing pleased the audience immensely. Herbert Brooks followed with his sleight of hand feats and card manipulation, showing an ordinary routine of tricks skilfully executed. His trunk trick was used for a finish, and it proved its usual big hit. George W. Monroe was the third single man turn offered in a row, but his appearance was the signal for a warm burst of applause. Monroe's talks and mannerisms are still good for laughs, but his songs need changing. The only sketch was a condensed version of "The Lost Boy," presented by Edward Blondell and Company, and again the Kensington patrons warmly welcomed an old favorite. The Rappo Sisters had the dancing portion to themselves and scored a big hit. Joe Welch was the third to receive a hearty welcome. The Wilton Brothers made a good impression with their comedy bar act and there were moving pictures to close.

KEITH'S (H. T. Jordan, mgr. Monday rehearsals 9).—Fifteen acts, many new here, yet the entertainment did not even approach that of last week in quality. William Hawtrey and Company held the headline position with "Compromised," a dramatic playlet by Louis Joseph Vance. Hawtrey is classed as a capable interpreter of character roles, but the capsule melodrama gave him little opportunity to display his ability. It is frankly, though legitimately, dramatical, with a somewhat gruesome finale, hardly suited for vaudeville and only saved by Hawtrey's skillful handling, which restrained the overcoloring. Lucille Mravlag was rather too dramatic and failed to take advantage of the chief opportunities which were hers. The other members of the company handled their characters acceptably. The balance of the bill was attractively varied. "Phantastic Phantoms" proved rather disappointing. The idea is clever enough, but it is not worked out to its best effect, and the acrobatics proved a real savior. A local feature was Anna Elizabeth Kelly, well known in church and concert circles here. This was her first vaudeville effort and principally through local support she scored. Miss Kelly might be classed as a female baritone. What she lacks is the magnetism and stage training essential in an act of this kind, and her songs, too, were poorly selected. As a home feature she proved successful. Clara Ballerini reappeared in her unusually daring balancing feats on the swinging trapeze. There is little excuse for the dance which she uses as an opener, though she is graceful, but when she gets down to work on the trapeze she outclasses anything of the kind seen here and her bit of mandoline playing and singing was well liked. Anderson and Goines, colored, showed big improvement since their last visit, and the act was moved to a principal position on the bill after the first show. "The slew-foot" waiter's dance was a real novelty, and it caused screams of laughter. Mason and Shannon did not have to exert themselves very much to make good with their sketch "Astrology," a novelty which was appreciated. With the exception of two or three musty jokes they have good material and handle it well. Gardner and Stoddard were new here. This pair are rivals for honors and divide up their work so as not to conflict, but the real honors belong to the man. Paulton and Dooley also return after a long absence with their comedy cycling act. None of the straight work is new and the comedy only good in spots. The material used by Loney Haskell certainly supports the little he gives himself. It is difficult to rake the memory enough to penetrate the age of most of his stories, and the audience did not seem to want to try. Loney is certainly a "rascal." Joe Cook and Brother pleased with some good juggling, one or two new tricks being shown and these should be developed. The comedy needs improvement. Although the act of Browning and La Van was cut to ten minutes, it was just a little bit too long at that in its present shape. There is about four minutes of laughing material in the sketch shown by Webster and Carlton, and that is borrowed. It comes too late in the act to help much. The girl should practice to be heard over the footlights. Sperry and Ray offered a good three-a-day act in a sketch. Zano, a magician, filled in among the early offerings, and the May Sisters also appeared.

CHESTNUT STREET OPERA HOUSE (Klaw & Erlanger, mgrs.).—This is the final week of vaudeville here, the opening of the new Forrest on Monday taking its place in the K. & E. "Advanced Vaudeville" chain. There were three holdovers on the bill, Ida Fuller, Okabe and the Labakans, all repeating the favor met with last week. Maud Robin (New Acts) made her first American appearance. "The Four Golden Graces" were featured. This follows closely upon the lines of the "Empire Pictures" shown here recently and met with about equal success. The fact that they are forced to follow the Models robbed the act of much of its novelty. One of the real laugh-winners was Charles Kanna, "The Fakir." He has changed his act little if any since he appeared in this city last, but the audience received him warmly. Carroll and Cook had their first local showing in a singing and talking act. The comedy is handled by Carroll. Cook is a pleasing vocalist, and the team made a good impression. Willard and Bond appeared in a burlesque military sketch, "The Battle of Bunco Hill." Much of the material is old and has done duty in burlesque and vaudeville for several years. There are many funny situations and, being fairly well handled, the act was liked. The Marco Twins offered their familiar comedy act, and there were some new moving pictures.

CASINO (Eastern Wheel; Elias & Koenig, mgrs.).—The season was opened at this house last Saturday night with J. Herbert Mack's "World Beaters" as the attraction, and the house received all the worst of it. Repainted and refurnished throughout until it looked like a new house, the Casino never presented a more inviting or prettier appearance, and it was rather hard lines for the patrons who have been educated to the best and cleanest shows offered by the Columbia Amusement Company to be given such a show as the "World Beaters" offered. There is hardly a redeeming feature to it. "A Trip to Newport" is the opener, and is styled a "program of progressive novelties." This is funnier than any line in the show. The comedy, which is frayed and uninteresting throughout, is depending mainly upon Marie Buckley, who makes a feeble attempt to hold it up, despite the generous lines upon which she is built. The support in the comedy line, given by Frank Martin, Charles Buckley and Joe Harrington, offers no room for even fair comment. The make-up of Frank Carroll, as a champion polo player in a golf suit which may have been built to fit all four members of the quartet, was an unintentional comedy hit. "The Isle of Rubbernecks" was the burlesque, and here again extracts from burlesques and old minstrel afterpieces which have long since been dropped by even the cheapest shows were offered. Joe Harrington was given the center for chief comedy, and resorted to remarks and business which came under immediate censure from the careful management of the house. The chorus women average fair as to looks and figure, making as good an appearance as possible in the cheap and unattractive costuming. Lucila Miller and May Hadley looked well in their costumes and Pearl Reid and Jessie Maitland put what little life there was to the burlesque through their earnest efforts to keep things moving. These girls opened the olio in a fairly good "sister act." Reded and Hadley presented "The Automatic Soldier and the Military Maid," meeting with fair success. Miss Hadley looked well here again. The sketch, "A Busy Manager," one of the oldest that can be brought to memory, offered by Charles and Marie Buckley and Frank Martin, must have been prompted by a theatrical paper which is making frantic efforts to keep in the vaudeville light. The trio certainly earned some free advertising, but that is all. The Century Comedy Four (James Horton, Ward Barton, Frank Carroll and Joe Shaw) gave its familiar comedy and singing act, the singing being its best effort, and there was little of that. After the first performance there was a concerted effort made to patch up the show, and a hurried search was made for comedians, but where the revision is needed is from the very start, for in its present shape it cannot succeed, and how it ever passed the approval of the Censor Committee of the Columbia Amusement Company is a mystery.

TROCADERO (Western Wheel; Fred Willson, mgr.).—Whipped into proper shape and with liberal use of the pruning knife, Frank B. Carr's "Thoroughbreds" will have a show which should meet with general favor. All the action is in the first part, where it overcomes the weak comedy, but there is room in the burlesque for some of it after much of the talk has been taken out. The first part is entitled "Maloney, the Mayor," and is credited to Tim Healey, who has moulded a lot of old business to allow for the changes of costume, and outside of this there is no merit to it. There are several good numbers for a capable singing chorus, and this saves the first part. Attention has been paid to the costuming and the girls, which are the best looking lot seen here so far this season, make a fine appearance, but need a lot of drilling in business, the back row being especially poor. There are several places in the show where the censor needs to clean up. Joe Howard is the principal at fault with some very risky business with Marie Richmond and later with Josie Flynn. He also makes a remark while engaged in a scene with Harry McAvoy which should be dropped at once. The brown and green dresses worn for the opening number are very attractive, as are the light blue ones worn at the finale. In this number George Betts scores with a good song in excellent voice, and it won three encores. A mistake is made in having the principals on the stage with this number, it spoiling the appearance of the grouped girls. A strong finish is given, the singing the feature. Harry Le Clair furnished the book for

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BY HOWARD HERRICK.

(Sad tale of a non-progressive darkey.)
A new idea in coon songs.
Professional copies now ready.

FIRST VERSE.

"My gal Sal she bought a razor,
Put it in mah clothes;
Said it was a birthday present
For her sweetheart Mose.
Dat night she an' me done started
For a New Y'ar's ball;
We was sportin' mighty scrumptious
In Masonic Hall.
Dat night Bill Jones starfed somethin',
I got in it, too;
Bill he pulled a two-foot razor,
An' I pulled mine, too.
Golly but dat coon did carve me
Lak' a Christmas goose,
'Cos mine was a safety razor
An' it wan't no use.

REFRAIN.

"I don' like dem new-fangled notions,
Ol' time things am good enough for me;
I don' care for dem safety razors—
I wants a blade on mine dat I can see.
Dem balloon ships may be all de melon,
But an ol' gray mule am better for me;
I don' like dem new-fangled notions,
Ol' time things am good enough for me."

THEO. BENDIX, MUSIC PUB.,
1431 Broadway, New York.

THE HOUSE OF SURPRISES

the burlesque, using well worn material. It is too talky, and carried the show to almost three hours. Twenty minutes of talk could be taken out, and a couple of numbers introduced which would brighten it all around. The women carry off the honors. Josie Flynn works hard all through, and if her voice lasts out the season she will deserve a medal. She has several changes and figures prominently in both the first part and burlesque. Marie Richmond attracts attention through some handsome gowns, and in the burlesque makes a neat picture in a tan walking suit. She also has several changes and fills her roles in a capable manner. Josie Flynn is a rival with Le Clair for gaudy stockings, and while she looks as if the Summer has helped her a lot, she is cheating someone when she hands out that lithograph in the burlesque. Gussie Linder, a good looking woman, handles what little she has to do skilfully, and sings a pretty number in the first part. Harry McAvoy labors willingly with light material, but is too noisy. In his "Foxy Graudpa" make-up, Irish brogue and loud talking he becomes tiresome. Joe Howard makes little of the German role in the first part, being better in the burlesque, but he should cut out the nasty business. Dan Riley has something on some of the protean artists, he making a dozen changes. There is room for his eccentric dancing. Harry Le Clair features the ollo with the same act he offered in vaudeville. Josie Flynn makes five costume changes in her specialty, singing one verse of a song for each, and she made a hit. Her voice is good and strong. La Toska opens the ollo with her familiar contortion specialty, and the Dancing Mitchells put on a good finish with their whirlwind dancing, the girl being worthy of special praise. Howard and Linder contribute a sketch of only fair merit. Business has been satisfactory.

BIJOU (Western Wheel; Lewis H. Baker, mgr.).—Pat Reilly, heading the "Reilly & Woods Big Show," was accorded his usual warm welcome and a big week's business resulted. The show is not moving very smoothly this week, owing to many changes being made. James Fennessey, president of the Empire Circuit, was here working on the reconstruction and Dan Doty started on the general renovation of numbers and business. The material is in there, but it is in poor shape at present. The costuming is rich and attractive, and new scenery has been built for the first part and burlesque. What is lacking is action, due principally to the fact that Reilly has little support from the comedians the way the parts are distributed. Victor Hyde labors hard and carries the burden of the comedy in the burlesque, but needs to sing and talk slower. Sam Morris, in German character, fails to meet the requirements. The roles played by the women are well enough handled, but attention is needed in the reading of lines, many points being missed. The same fault is found with Joseph Armstrong, who possesses a good singing voice, but who displays little knowledge of the characters he is supposed to assume. His clean-cut dressing of a Westerner is entirely out of place. Ada Lorraine and Ruth Wright, two Philadelphia girls, are playing parts this season, both making a good appearance and doing their little well. Nettie Hyde is missed from the burlesques; she has ability and should be utilized. The show received a blow when the "Eight English Darlings," an imported act, fell flat. The girls had no clothes, and had nothing worthy of a place among the specialties, but rather than send them back to England they are being used in the chorus, and when carefully drilled should fill in well enough. There is a march in which some pretty costumes are shown, Flo Wells leading. Pat Reilly is his old-time self in both pieces, and claimed all the big laughs when he was on. Ruth Wright opened the ollo with illustrated songs, making a good impression. The Van De Koors showed a novelty in burlesque magic which scored a hit. The Electric Clarke Sisters were well received in a routine of familiar acrobatic dancing. Sam Morris had a poor monologue, and was further handicapped by hoarseness. One of the principal features of the show was furnished by the Hydes. This team has cut down their whirlwind Russian dance to a strong finish for a talking and singing act, and it pleased immensely. Miss Hyde again shows some decidedly neat dressing, her appearance being an example. In its present shape it is a hard matter to render a fair verdict on the show, but with such a strong foundation the management should find little trouble moulding it into a first-class entertainment.

ALPENA, MICH.

MALTY OPERA HOUSE.—Aug. 20, Donnelly and Hatfields, minstrels, good company. Opening piece very good; scenery and costumes elegant; soloists very good. One-act absurdity by Tom Donnelly, Gov. Bowen, Pat Ryan and Joe Coffman brought down the house. Smith and Danie, musical team, good. Draculu, contortionist, clever and pretty stage setting. Tuscano Brothers, jugglers, very good, and the hit of the performance.
G. J. DUELLETTE.

ASHLAND, PA.

WOODLAND PARK (G. H. Gerber, mgr.).—Luce and Luce, musical act, pleased; McNish and Penfold, singers and dancers, good; Orville and Frank, exceptionally good equilibrists; Curtis, Palmer and company presented "Mamma's Darling Boy," big success; Stiney Strait, ill. songs.
H. R. M.

BALTIMORE.

NEW MONUMENTAL (Sam M. Dawson, mgr.).—"Mixed Pickles," a farce in two acts, is the offering of Miner's "Americans." It is by Dave Marion, brimful of comedy, plenty of pretty girls, nicely costumed, and a host of comedians that would make "Sober Sue" laugh. Clarence Wilbur, Will H. Ward, Wilbur Dobbs and Wm. J. Conlan are the laugh-makers, finely assisted by Mlle. Mozelle, Francis La Tour, Male La Tour and Florence Wilbur. Ollo: Sisters La Tour, singers of merit; Mozelle poses with stereopticon, well liked; World's Comedy Four, good songs and comedy; Wood Brothers, gymnasts, original and sensational act. Business very good. The comment of the local press on this show is favorable.——GAYETY (W. L. Ballauf, mgr.).—"The Bachelor Club" show is well worth seeing. The opening piece, "A Bachelor's Reception," is of the first order, the settings, three in number, are elaborate and a good looking chorus with lots of "ginger" and fine costumes. The fun department is headed by Tom Coyne and Frank Manning, Phillip Apel, Harry Hastings and Viola Sheldon. The ollo is very good, Hill and Sylvania, cyclists; "Six Lancashire Lassies"; Gotham Comedy Four, and a neat little damsel who can sing and dance. She certainly should have her name on the program. The afterpiece, "After the Matinee," is nicely staged. A number, "I Am Going on the Warpath," gives Tom Coyne an opportunity to put in some very good business.——ELECTRIC PARK (F. C. Schanberger, mgr. Monday rehearsal 2).—Ydilia is this week's headliner, and made a hit. Sam Williams can play a piano and was well liked. Marie Dnrant has a sweet singing voice and received much applause. Stevenson and Nugent scored. The Green Brothers, jugglers, very good.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—The usual standard of acts and capacity business. "His Wife's Picture" proved a winner with Emmet Corrigan and company; the Ellis-Nowlin Troupe were an extra attraction in acrobatic eccentricities, fine; Sidney Deane and company in "Christmas on Blackwell's Island"; the Dixie Serenaders, fine; Katherine Nugent, imitator, excellent; Palfrey and Hoefler, comedy cyclists, excellent; Hale and Corgin, banjoists, of high order; Max York, assisted by Miss Nelly with their troupe of fox terriers, showed high training of the dogs.——GARDEN (Charles E. White, mgr.).—Fred Irwin's Big Show will open the newly decorated theatre.——LAFAYETTE (Charles M. Boggs, mgr.).—Business is large and "Miss New York Jr." kept up the good story; next, Parisian Belles.——LUNA PARK (R. H. MacBroom, mgr.).—Prof. Herbert's troupe of twenty-five dogs is the free show. Gardner and Maddern in "Too Many Darlings;" Johnnie Riley, The Great Lynch on the slack wire; Elodia Hunter and a Mardi Gras Carnival underlined; Lew Dockstader Minstrels pleased big crowds at the Star.——WASHINGTON (Louis F. Linn, mgr.).—Novelties in moving pictures and ill. songs to fair returns.——HIPPODROME. — Continuous vaudeville, moving pictures and ill. songs to big returns.——GRAND—Alice Hagan in ill. songs and a fine line of moving pictures.——BIJOU DREAM—Tri-weekly change of moving pictures.——ARCADIA.——John C. Leo, tenor, in ill. songs and pleasing feature in moving pictures.——HAPPYLAND.—Business up to the standard. Jno. R. Oshel, manager at the Teck, has been transferred to the Shubert Theatre, Kansas City.
DIXON.

CINCINNATI, OHIO.
By HARRY HESS.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsals 10).—The similarity of two of the numbers on the opening bill detracted materially from their real worth. Edward LaVine, comedy juggler, opened with a good act, but the comedy is too long drawn out. Christie Duo have neat dancing and grotesque turn. Makmuri, violinist, does well. Mary Dupont, assisted by Dewitt C. Mott, offered "A Leap Year Leap." It fell rather flat. Astrella Sisters and Albert Warner have a neat singing and dancing act. Emma Francis and her Arabs in songs, dances and Arabian acrobatic work, were warmly received. Lucele Mulhall (New Acts) and Harry Armstrong and Billy Clark offer "Fluding a Partner," a singing act and pianologue that was easily the hit.

PEOPLE'S (James E. Fennessy, mgr. Sunday rehearsals 10).—"Bohemian Burlesquers" (Barney Gerard, mgr.). Slapsticks are resorted to in the burlesque for comedy, and a "couch" dance is attempted at the close. Some "raw" work also is attempted at times, but there is much really good comedy by Andy Gardner and Billy Spencer. Spencer makes a fine Irish comedian, while Gardner carries the comedy in clever style. The first part is called "The Summer Time," and is by Dave Marion and Barney Gerard, staged by Dave Marion, Tom Miuor and Barney Gerard. The scenic effects are elaborate, while the costuming is excellent. Ida Nicolai, the female comedian of the company, still sticks to her outlandish make-up, and gets plenty of encores. The second part shows a company of performers who are to appear at a country town, and deals with the village "cut-ups" peeping into the dressing room to see the performers make their toilets. Here some nasty talk takes place between the female members of the troupe. The audience laughed at the situation, but applauded only the musical numbers. The big hit of the show was made by Andy Gardner singing "She Said Hello and So Did I." The ollo was not strong. Three Musical Stewarts do a good musical act, and Joe Barton and Brother do a neat bicycle turn. Marie Revere, Helen Lawton and Bessie York compose The Bohemian Trio. They belong in the chorus, their work being rough. Mabel Carew & Gertie Hayes are under New Acts.

STANDARD (Frank J. Clements, house agent. Sunday rehearsals 10).—"The Lid Lifters" opened the season at this theatre. The opening burlesque, "Oh, What a Night," is the same as was given last season, but a great deal of vulgarity has been added. With the indecent and suggestive matters eliminated, a good burlesque will follow. The audience, however, applauded much of the indecent stuff. The closing burlesque, "The Devil Dodger," also abounded in suggestive work, and they went a bit further than decency permits. The ollo is good. Collins and LaBelle do a neat dancing and contortion act. Hickman and Jess have a satire called "The Links." They kept the audience in a continual uproar of laughter. Hattie Mills sang well. Kelly and Bartlett, knockabout act, was a riot. Wakefield and Walker do a fair singing and talking act. Next: Rice & Barton's Big Gaiety Co.——NOTES.—The house staff of the Columbia this year consists of H. M. Ziegler, manager; H. K. Shockley, assistant manager; Chas. L. Doran, press agent; George Schoettle, treasurer; Charles Sweitzer, assistant treasurer; George Coleman, chief doorkeeper; George McArthur, stage manager, and Jacob Bohrer, musical director.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—The headliners are Valerie Bergere and company in "Jimmie's Experiment," which took well; Le Clair and Bowman, burlesque acrobats, amusing; Billy Beard, black-face artist, has a good line of talk; Carlotta, "The Human Dragon," remarkable contortionist; La Petite Mignon, imitative interpretations, well liked and generously applauded; Tobin Sisters, musical offering, pleased; Elluore Stiters, the laughing hit of the bill; The Four Everetts, novel equilibristic and acrobatic specialty.——EMPIRE (Geo. Chenet, mgr. Monday rehearsal 10).—Week. Bob Manchester's Cracker Jacks opened the house as well as its own season with a record breaking business. The curtain raiser, "The Saratoga Belles," in which Bob Van Osten and Ruby Leoni are the principals. In the ollo, Madcap Trio, acrobatic; The Mannings, sketch team; Vardon, Perry and Wilber made the hit of the bill with their slugling, dancing and musical act; Millard Brothers, bicycle ridling, clever; in the burlesque, "Nature in Marble Hall," is handsomely mouuted.——STAR (Drew & Campbell, mgrs. Monday rehearsal 10).—Week. The Merry Maidens compauy; the performance opens with " The Heir to the Hoopla," in which Sam Rice is the principal comedian. In the ollo, Lewis and Thompson, singing, dancing and talking comedians, are good; Patti Carney has a good repertoire of songs; Some Quartette, hit; Two Graces, fair; Lulu Beeson, buck dancer; the last part, "At Coney Island," is laughable and the costumes all through the show are good.——FAMILY THEATRE (Ed. Helm, mgr.).—Moviug pictures. The latest subjects in the film line are shown. The vaudeville end was carried by Harry Bay, the Cleveland ball-player, who renders selections on the cornet.——NOTES.—Messrs. Drew & Campbell announce the engagement of the Joseph F. Sheehan Opera Compauy for a season of three weeks commencing Monday, Aug. 26 at the

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"With Miss Grace Hazard, the fact that the audience knew her did not detract a bit from the enthusiasm of her reception."—The Globe.

Colonial theatre. Lew Dockstader and his minstrels will open the Opera House Sept. 2.
WALTER D. HOLCOMBE.

EASTON, PA.

CASINO, Island Park (D. E. Seguine, mgr.).—Hassel Brothers, bicycle act, pleased; Three Gardiner Children, fair; Tom Mack, black-face, scored; Hodges and Launchmere, colored comedians and singers, favorites.——THE NATIONAL—Jewel and Keystone are doing well with moving pictures.——NOTES.—Ground has been broken for the Orpheum, a new vaudeville theatre, which is to be erected in this city. It is to be finished by Jan. 1. Island Park, Easton's largest park, will close its season on Labor Day.
G. GREUP.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—Mr. and Mrs. Danny Mann in "Mandy Hawkins," good act; Five Lublins, clever juvenile singing and dancing; Boyd and Veola, hit; Solomon the Second, interesting; Belle Stone, excellent.——RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Penalton and King, Harry L. Reed, Victoria Richard, Lottie Fayette and Trixie Bennett; good bill. J. M. BEERS.

NEW ORLEANS, LA.

WEST END PARK (Jules F. Bistes, mgr.).—Adele McNeil, Clivette and Lopez and Lopez.——WHITE CITY (Chas. C. Matthews, mgr.).—Olympia opera company in "La Periochle."
O. M. SAMUEL.

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NONE BUT THE BEST NEED APPLY.

INDIANAPOLIS, IND.

EMPIRE (Harry Drury, res. mgr.).—Edmond Hayes in "A Wise Guy," in connection with "The Jolly Girls," opened to big business August 26, the engagement being for half a week. It will be the Empire policy this season to divide each week between two attractions. "The Tiger Lilies" are booked for the latter half of this week. As for Mr. Hayes and his show, there is little to be said. Both are identically the same as last season. Hayes is a good comedian in his particular line, and is surrounded by a capable company. The show was well liked, but burlesque patrons here are all deploring the fact that so little effort is made by burlesque managers to obtain something new.——NOTES.—The vaudeville and burlesque season will be in full blast in Indianapolis on Labor Day. The Grand Opera House, completely rebuilt, will throw open its doors. The auditorium, decorated in white and gold, is decidedly attractive. There are reception rooms for women on the main floor and balcony floor, a smoking room for men, and a "club room" for the patrons of the gallery. The dressing rooms have hot and cold running water and a toilet room for every apartment. Resident Manager Shafer Ziegler announces the opening bill as follows: Bartholde's performing cockatoos; Mason, Keeler and company, the Sisters O'Meers, Chinko, Minnie Kaufman, Alice Lyndon Doll, Frederick Brothers and Burns, and Horton and LaTriska.—The Gayety opens its season Monday with Harry Bryant's Burlesquers.—The Majestic, the International Circuit's new vaudeville house recently erected here, will open Sept. 2, giving three shows a day. Mande Rockwell, the singer, will be the headliner of the initial bill.—Sam J. Davis returns to the Empire as treasurer this season. He was on the business staff at the Gayety last year.—Buffalo Bill's Wild West showed here Aug. 26 to two enormous crowds. L. W.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—Kalcratus, clever work with the hoops; Lambert and Pierce, well received; Capt. Bigney, too old an act to take, but well done; Celone Fell, pleased; Horton and LaTriska, went particularly well; Tom and Edith Almond offer some startling dancing and please all.
A. J. STEVENS.

PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—The show this week if of pleasing variety. Bert Leslie and company are with us, and the way in which Mr. Leslie handles slang is masterful, and the best of it is he does not become vulgar. He is ably assisted by Mae Sailor, whose singing made a big hit. She was recalled four times. Coram, the English ventriloquist, made a good impression. He does some fine work with his voice, but at times talked too fast and often could not be heard. Charles B. Middleton, assisted by Leora Spellmeyer and Wounded Buffalo, the latter an Indian, do a little sketch called "A Texas Wooing" good in parts, the work of all three being clever. The Tennis Trio have one of the most pleasing acts of its kind we have seen here in many seasons. The work of the younger of the two girls in the act is most clever. The Four Stewart Sisters are attractive and lively. They sing and dance their way into favor. Work and Ower do a comedy acrobatic act that ranks with any. They are the laughing hit of the bill. Gillette's Dogs and Monkeys do an act in which the trainer does not appear, and they do it well. Elsie Boehm was well received. The Vaughnera sing and dance well. Reed and Parsons have a good talking and acrobatic act. Musical Huehn does an act a little long.——GAYETY.—Rice and Barton opened this house for the season on 24 to capacity and are the attraction for this week. They are assured of good business for they have a good show.——ACADEMY.—"The High School Girls" opened here to good business.——THE AUDITORIUM.—A pretty little theatre in the East End of the city opened for the season Monday to good houses. A bill of eight acts pleased very much. P. S. C.

ST. LOUIS.

GAYETY (O. T. Crawford, mgr.).—Bryant's Extravaganza opened this house in "His Fortieth Wife" and "On the Board Walk." The books of each are by E. Tracy Sweet, while Louis Doll is credited with the music. Billy Wells plays the Hebrew well; John Black as a detective, and Charley Harris as a sea captain do some good work. Florence Hughes, Edith Bryant, Elizabeth Thayne and Lillian Sieger, the latter a St. Louisian, are the women principals. There is a young woman who plays the part of a housekeeper in the first act intelligently. The show is clean, the chorus girls are not all good looking, but they put a lot of ginger in their work, the gold tights and silver effect dresses used in the Bad Rag Man song have never been excelled in this house. Darmody, in a juggling novelty, leads the olio; his act has not changed since last season, and he is a hit. Eight Stella Girls have a neat singing and dancing act. Lillian Sieger in her cornet solos, Elliot, Belair and Elliot, acrobats, and Harry Wells, Jew comedian, are the others in the olio.——STANDARD (L. Reichenbach, mgr.).—"The Twenty-first Dress Parade," a travesty on war, introduces the Fay-Foster Co. The Great Carrol, a female impersonator, heads the cast. Glace Eller and Lena La Couveir are other principals in the opening extravaganza. The olio which follows comprises acts by Lena La Couveir, the singing girl, assisted by Roland Davis; Dillon and Thoore in a sketch; Lewis and Chopin and the Marvelous Hiltons, comedy acrobatic cyclists. "The Yankee Admiral," closes the performance.——FOREST PARK (J. D. Hopkins, gen. mgr.).—Holcombe and his band remain. In the theatre The Seven American Whirlwinds are headlined; the Bootblack Quartet; Daisy Allen in imitations; Raymond and Leonard and Johnny West, monologuist. This garden closes in a few weeks.——COLUMBIA (L. Sharp, mgr.).—Minnie Seligman and William Bromwell are headlined, presenting "A Dakota Widow"; Charles Wayne, assisted by Gertrude Des Roche and company in "10 A. M."; Bartholdi's Cockatoos; Binnn, Boom, Brrr, presenting their musical and electrical act; Olive Vail, prima donna; Two Vivians, rifle shots; The Trillers, novel comedy rag pictures; Glenn Burt, Yiddish comedian. ED. J. CAIN.

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"New Bedford, Mass., Aug. 24th, 1907. "JOHN M. HATHAWAY, Mgr."

TORCAT, the French comedian, presented an UNUSUAL ODDITY, which was of the clown order, and EXTREMELY FUNNY. His quick transformations from gigantic roosters to human beings of grotesque appearance, and his French songs amused the audience greatly, and his final appearance AROUSED SCREAMS OF LAUGHTER. This time TORCAT was in jockey costume, mounted on a dummy horse, and the wild bucking of the charger and the frenzied rolling of its eyes as the comedian galloped about by means of his own foot-power, was astonishingly life-like.—The Morning Mercury, New Bedford, Mass., Aug. 20th, 1907.

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MARZELLA

ARRIVING AUG. 30
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WALT. E. WHITMAN
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OLD FRIENDS.

LESSON No. 23

Some people waste their whole lives thinking and dreaming of what they would do if they only had the money, letting the means, that might accomplish their end, go undone. Generally, that which is best for us is that which is nearest at hand, and if followed up will lead to success.

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A Hebrew Monologue without the full beard

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THE KING OF THEM ALL.

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IN

"A Bit of Advanced Vaudeville."

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Introducing a novelty, "The Waiter and the Guest." Idea supplied by GEO SIDNEY.

AGENTS, WESLEY & PINCUS.

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Assisted by Coyle, Beatrice and Dyer

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OFFICE BOY—MR. MANAGER, TEGGE AND DANIEL AWAIT WITHOUT THE DOOR. TELL THE LOBSTERS TO GO BACK AND GET IT.

HOLMEN BROS.

EUROPE'S GREATEST COMEDY BAR ACT

BE IT KNOWN THAT

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Was the first in the field to introduce with great success the following song hits at the MADISON SQUARE ROOF GARDEN, NEW YORK CITY, THIS SUMMER in "THE MAID AND THE MILLIONAIRE," now being sung by all the well known artists.

Publishers: Encores! Curtain Calls! Speeches!

JOE MORRIS, says PHILADELPHIA. — "Brother Noah Gave Out Checks For Rain" TO HEAR ME SING

HARRY VON TILZER NEW YORK. — "Mariutch At Coney Island" AND I SAY

F. B. HAVILAND NEW YORK. — "That's Gratitude"

To these three publishers for giving me these songs. Season 1907-08 with M. M. Thiese's "Rollickers." The proof of success is the goods you carry with you.

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(Saxaphone Solo) with Music that's sweet,
Enter "Old Maid," whose talk is a treat,
Transforming of cot-bed to a war-ship.
Playing on port-holes, this is a sure hit,
Enter "The Bowery Girl" whose first name is Liz,
Then "Jimmie, her Pal" right on to the biz,
A song and a dance, that is the best ever,
Then the Musical Doll-Rack, that's certainly clever,
If this Puzzles you, and you want the "Key,"
Just look at the Name,

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The ORIGINATOR of an ORIGINAL act

Will shortly visit America under Mr. Percy G. Williams' management

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Act runs 10 Minutes. Encore
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Doing 7 Character Changes. Finishing with "THE COWBOY AND THE SQUAW." Pirates, keep off. ALF. T. WILTON, Agent.

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Avaunt to the old, hail to the new. An exhibition of acrobatic skill, splendid costumes, ludicrous antics—in brief, a continuous whirl of fun.



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KENNEDY BROS. and MAC

Comedy Acrobatic Creation, Biff! Bing!! Bang!!!
Ask JOSH DALY.

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"The Boy With the Dialects"

Now in the East for the first time. Have made a record in the West.

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Premier Eccentric Acrobatic Dancers.
Now playing Western States time. Oak Park, Sacramento, Aug. 26; Empire, San Jose, Sept. 2; Novelty, Oakland, Sept. 9.

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Presenting "A Bachelor's Wife."
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Up-to-date Quick-Fire Grotesques in
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BOOKED WITH KLAW & ERLANGER, SEASON '07-'08.
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Presents
Al. Watson's Own Original Comedy Sketch,
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THE CAST.

Jack, the poundman.....Al Watson
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Jack, the dog.....Himself
Scene—Apartments of Miss Dot Wise.
PLAYING WESTERN STATES TIME. EMPIRE THEATRE, FRISCO, AUG. 19.

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IN "STOP, LOOK AND LISTEN."
Time all Booked on Keith-Proctor and Orpheum Circuits.

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Assisted by MME. NELLO.
An act that always makes good.

F. Daly Burgess

Going it alone once more and always making good. What do you think of that?

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Season of 1906-1907, with ORPHEUM ROAD SHOW. Season 1907-1908, KEITH & PROCTOR'S.

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"Village Choir"



IN VAUDEVILLE

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The sweet toned soprano with the great range.
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THE MAN WITH THE DUCK NOSE.

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A Genuine Novelty Ring and Trapeze Act for Burlesque.

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Favorite Exponents of Harmony and Song.
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THE COLORED COMEDIAN AND SONG WRITER.
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ORIGINAL DRUNK
Fred Karno Co., "A Night in English Music Hall."
TIME ALL FILLED.



Ein Abend in Einem Amerikanischen Tingle-Tangle
Now Playing Klaw & Erlanger for 30 Weeks.



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"The Rube and the Living Pumpkin."
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With "High School Girls Co.," FRED J. IRELAND, Mgr.

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The Dancer
and
THE LADY MAGNETIC.
ALF. T. WILTON, Agent.
Week Sept. 2, K.-P., Jersey City.

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Sullivan-Considine tour until November. Management ALF. T. WILTON.

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Time all filled.
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THAT NATURAL JEW COMEDIAN WITH THE BIG VOICE.

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CONTRALTO, THAT'S ALL

IMHOF and CORINNE
"IN A STRANGE HOTEL"

THE TWO EXTREMES.
ED. JEANETTE
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"Why, Ker-Sell-ey"

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Character and Singing Comedian

"ISS DOT SO!"
CONNOLLY and KLEIN
Singers, Dancers, Talkers, Piano Comiques

The Sensational Acrobatic Comedians
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The Peer of Comic Acrobats

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WORLD'S MOST MARVELOUS CYCLISTS.

THAT ENTERTAINING FELLOW
Joe Deming
See Jack Levy.

Comedy and Burlesque Jugglers.
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THE MAN WITH THE FLEXIBLE VOICE.

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A GOOD SINGER OF GOOD SONGS IN ADVANCED VAUDEVILLE.

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RIGGS AND BRENNAN
Eccentric comedians, parodists and dancers.

Two regulars
TOM MAY
BARRETT AND BELLE
In a travesty entitled "Only a Volunteer."
Third Season.

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Character singing comedian and yodler, in his wonderful impersonations of Wm. J. Scanlan and J. K. Emmett; also introducing his latest composition, "Papa's Baby."

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BOHANNON AND COREY
Presenting their pictorial novelty and featuring their latest success, "The Man Who Fights the Fire."

PRINCIPAL COMEDIAN
J. F. McCabe
The funny little Irishman.

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LEVINE AND HURD
THE NOVELTY COUPLE.

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The Girl from Vermont.

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JOE, MYRA, BUSTER, JINGLES AND LOUISE.
Important to Managers—Buster will be 16 years of age Oct. 4, 1909. Address the man with the wife, the table and three kids. Address care of Comedy Club, or Ehrich House, 239 West 38th St., N. Y. City.

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179 W. 47th St.,
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HARRY EARLE GODFREY and VETA HENDERSON
"A Daughter of the Gods."
Direction JACK LEVY.

B and E
STANDS FOR
Bush and Elliott
Per. Address, 1238 42nd St., Brooklyn, N. Y.

Tell Taylor
With "The Girl Question," La Salle Theatre, Chicago, Season 1907-8.

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WIGGIN'S FARM
Apply to THE CHADWICK TRIO.

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The Only Act of Its Kind
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THE INSTRUMENTAL MAN

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Happy Tom Robinson
Always Busy—Everybody's Friend.

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Curtin AND Blossom
Acrobatic Comedy Sketch.

BOWEN AND LINA
Comedy Horizontal Bar and Casting Act

Mr. and Mrs. Burmaster

RICE & PREVOST
IN
"Bumpty Bumps"
It isn't the name that makes the act—
It's the act that makes the name.



THE KING OF IRELAND,
JAMES B. DONOVAN
AND
RENA ARNOLD
QUEEN OF VAUDEVILLE.
DOING WELL, THANK YOU.

DARE DEVIL SCHREYER
Again the Sensation of Europe.

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"The Man from Georgia"

ZOUBOULAKIS
Musical and Plastic Artist.
Presenting two novelty acts that are away from anything else. Close in "one."

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LEADING SOUBRETTE

CLARENCE MARKS
The Boy With the Voice

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CHARACTER COMEDIENNE

WM. H. M. SMITH
In His Original Creation, "Tommy Stickers, the Bill Poster"

BEATRICE HAYNES
She Sings and Dances

CHAS. W. DOUGLAS
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ONE OF THE SOUBRETTES

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"BY DAMN I SHOOT YOU"

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PRINCIPAL COMEDIAN.
The Behman Show.
Management, Jack Singer.
Season 1907-08.

Harry L. Cooper
Principal German Comedian.
Second Season with "Fay Foster" Co.

STUART BARNES
Direction GEO. ROMANS.

Most Remarkable AND Absolute Triumph Ever Recorded

ON AN AMERICAN STAGE — IN THE HISTORY OF VAUDEVILLE

A UNANIMOUS VERDICT OF AN UNPRECEDENTED AND BRILLIANT ACHIEVEMENT



KLAW & ERLANGER'S

"ALWAYS ADVANCING"

ADVANCED VAUDEVILLE

AT THE INAUGURATION OF THE NEW

NEW YORK THEATRE

AMID



Enthusiastic Appreciation from the Public and Unreserved Praise from the Press

(Owing to the great length of the notices, only that portion referring to the Opening and Policy are printed here verbatim)

(NEW YORK HERALD.)

"GIVE US THIS AND LOTS OF IT"

Messrs. Klaw & Erlanger Open Their Beautiful Theatre and Score a Success.

"Advanced Vaudeville" reopened the New York Theatre last night, crowded the big house almost to suffocation and won an undoubted success. The occasion marked the local entry of Messrs. Klaw & Erlanger into the vaudeville field and the event attracted much attention.

"If this is 'Advanced Vaudeville' give me this and lots of it," said a man in the lobby at the intermission. And this was the sentiment generally expressed in the crowded house.

The first number on the programme was from Berlin, here for the first time. "An expensive act for 8:20," some one said. But this was "Advanced Vaudeville." They did acrobatic stunts that made everybody sit up and take notice. And this fact pace was maintained throughout the programme. It was a great night for the New York Theatre and Advanced Vaudeville.

(MORNING TELEGRAPH.)

OVERWHELMING IRRESISTIBLE SUCCESS

Never Has There Been a Success More Emphatic.

Advanced Vaudeville at the New York Theatre is an overwhelming, irresistible success. If ever there has existed a doubt in the minds of the skeptical that the United States Amusement Company was in the field only temporarily, Klaw & Erlanger's debut at the New York Theatre must have given those prophets a distinct shock.

Never in the history of metropolitan amusements has there been a success more emphatic than that which ushered in the new brand of varieties Saturday night, and never were men more confident than Klaw & Erlanger that their style of vaudeville will be popular not only in New York, but in every important city of the United States.

With the New York situation thus happily disposed of, A. L. Erlanger's task for the approaching week, aided by an organization that is as systematic as a fire drill, will be the inauguration of advanced vaudeville in other strongholds.

(NEW YORK SUN.)

VAUDEVILLE GETS AN UPLIFT

Advanced Kind Shown at the New York Theatre—It Pleases, Too.

Klaw & Erlanger's new idea in vaudeville was put forth last night at the New York Theatre. Advanced Vaudeville is the title the managers have given their production and the name will be merited if the class of the opening card is continued through the season. The vaudeville that was presented last night is a decided advance over some of the amusements under that name that have been given in this city in times past.

The statement of Mr. Klaw and Mr. Erlanger that they intend to bring to their New York Theatre the real vaudeville talent of European music halls was substantiated by the acts that were produced.

(NEW YORK TIMES.)

AN EMPHATIC WINNER

It is the "Advanced Sort" and Arouses Enthusiasm.

From the moment that the curtain arose until the falling of the last ollo on the brilliantly costumed Congress of Spanish Dancers, it was evident that "Advanced Vaudeville" was an emphatic winner, and if Klaw & Erlanger can keep up the pace established in their opening bill the New York is in for a season of unusual prosperity.

(EVENING WORLD.)

AN IMPROVEMENT IN VAUDEVILLE

Klaw & Erlanger offered an unusually entertaining bill when they opened the New York Theatre as a vaudeville house on Saturday night.

The entrance of Klaw & Erlanger into the field of vaudeville will probably mean something; the one important result of the rivalry so far as the public is concerned is an improvement in the quality of vaudeville entertainments generally, and a change in the policy of certain houses of offering a costly "headliner" as a bait and a string of mediocre "acts" for filling. All the numbers at the New York on Saturday night were "headliners," and the bill as a whole struck an unusually high average.

(NEW YORK GLOBE.)

THE APPLAUSE OF ALL BROADWAY

It Justified the Wildest Eyed Expectation.

"Advanced Vaudeville" opened with a great blare of trumpets, a flood of the brightest electric lamps and the applause of all Broadway, Saturday night. It justified the wildest eyed expectations. "Success" and "hit," the two words most often used to describe theatrical attractions which catch the public fancy, apply to every detail of the opening programme at the New York. No better vaudeville bill has been seen in this, the greatest vaudeville center in the world, within the memory of the oldest press agent, and not in years have so many real novelties been presented the same evening from the same stage.

In view of the widespread publicity that has been given this newest line of Klaw & Erlanger endeavor, it was but natural that the initial entrance of this powerful firm into the world of vaudeville should be witnessed by as large, as handsomely caparisoned and as representative a houseful of theatregoers as is in the habit of lending its presence to the notable dramatic first nights, and from the noise of applause and appreciative comment which emanated from the stalls and boxes, it was certain that the performance was an unqualified triumph.

(NEW YORK PRESS.)

VAUDEVILLE OF THE ADVANCED KIND

Vaudeville is King; Long Live Advanced Vaudeville!

Vaudeville is king; long live Advanced Vaudeville! Surely that was the sentiment of the throng that occupied every seat and all the available standing room in front of the footlights in the New York Theatre last night. The applause grew to cheers as the greatest array of specialty entertainers that ever composed a single regular performance in America appeared in turn.

What is Advanced Vaudeville? It is the latest form of that type of popular amusement and Klaw & Erlanger are starting it in every one of the big cities of the United States. It comprises a series of bills composed of "stars" of many nations, every week's bill representing in salary outlay an amount equal to that usually invested in a musical comedy. Last night's programme proved that the boasts as to the magnitude and merit of Advanced Vaudeville had not been idle ones.

(NEW YORK WORLD.)

APPLAUSE LOUD AND LONG

Gorgeous New Music Hall Gets Under Way.

Vaudeville "advanced" last night with bouncing, kangaroo hops—as a business and as an entertainment. The only thing stationary about it was the price. Klaw & Erlanger, who head the new variety pool that is to have no bottom, invited the public to jump in and promised that the water would be fine.

The newly arranged theatre fairly bulged with its audience. In the main auditorium, hung with crimson and decorated with burnished gold, the main article of the night was on exhibition. Here you had vaudeville in all its pristine advancement. You had it from London, Paris, Berlin, St. Petersburg, Madrid—adroitly mixed and neatly rounded out with stray bits from New York. Having paid your money, there was plenty from which you could take your choice. There was everything from London's Alhambra to Berlin's Winter Garten, or to the Folies Marigny of Paris. Undoubtedly it pleased the audience, for the applause was long and loud. It proved, too, that vaudeville need no longer be amall. If managers are willing to pay the price they can get "acts" that travel at a fast gait.

(NEW YORK TELEGRAPH.)

BROADWAY SEES NEW VAUDEVILLE

New York Theatre Wins Hearty Approval of Big Audience.

The New York Theatre opened its doors last night as a vaudeville house, and "Advanced Vaudeville" became an accomplished fact.

The theatre was crowded with an enthusiastic audience, which spared no utterance of welcome to the performing artists, domestic and foreign, and enjoyed to the last degree the warm and genial comforts of the tasteful house.

One was able to gather the meaning that Klaw & Erlanger intend should attach to the expression which they have now made famous. By "Advanced Vaudeville" is meant a programme which at least shall be massive, novel and original, with no part weak or inane, and certainly last night's entertainment was commendably free from fillers and banality.

From first to last there was not a dull moment in the entertainment, and the large audience departed more than well pleased and fully convinced that a new era in vaudeville had most felicitously begun.

"'Advanced Vaudeville' means Better Vaudeville than you have ever had before."—*The Consensus of Opinions*

50 THEATRES BY JANUARY 1st, '08—ALL OUR OWN

KLAW & ERLANGER'S ADVANCED VAUDEVILLE

For time apply to
WILLIAM MORRIS

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New York Theatre Building, New York

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